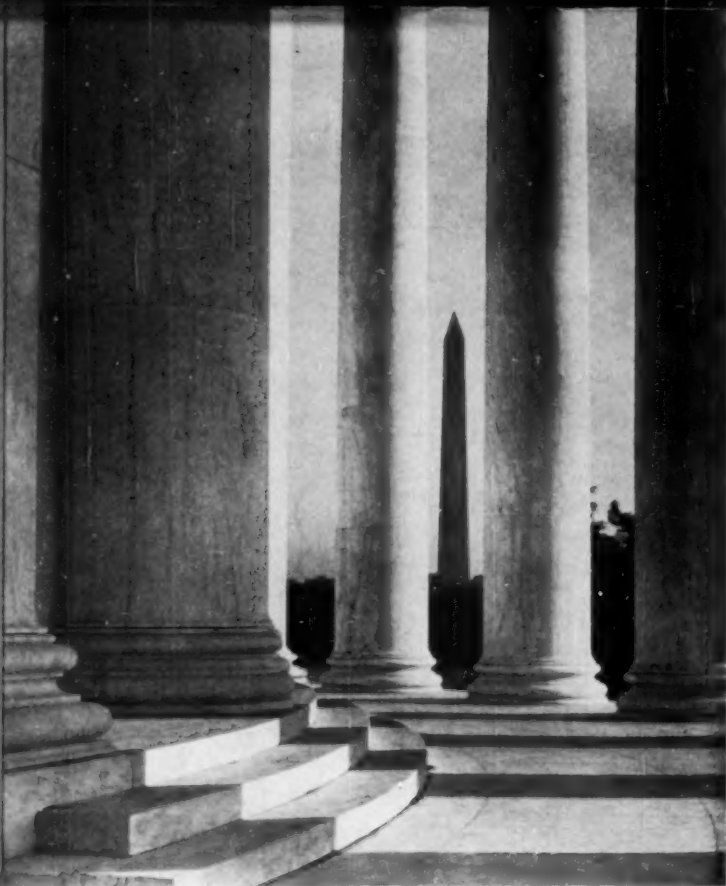


# psa JOURNAL



Marble

*From the Pittsburgh Salon*

Frank J. Heller, APSA, FRPS

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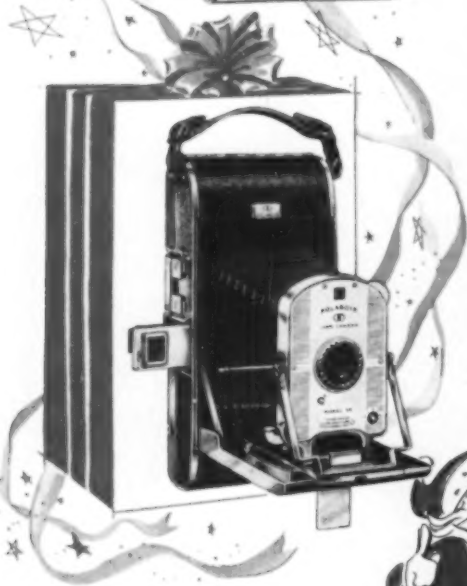
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OFFICIAL PUBLICATION  
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VOLUME 18 • NUMBER 11 • NOVEMBER, 1952

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## The JOURNAL Staff

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*Assistant Editor*: Jack Wright, FPSA, 111 W. Santa Clara St., San Jose, Calif.  
*Associate Editors*: Jacob Deschin, FPSA, 202 Columbia Hts., Brooklyn 2, N. Y.  
 Robert J. Goldman, 41 Plymouth Road, Great Neck, L. I.  
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*Nature*  
 Harry R. Reich, APSA, 130 Schenck Ave., N. Tonawanda, N. Y.  
*Photo-Journalism*  
 Wm. A. Price, 78 Elbert St., Ramsey, N. J.

Publication Office: Orange, Connecticut

Editorial Office: 28 Leonard St., Stamford, Conn.

Publications Committee: Harry Younan, APSA, Ch., 320 Broadway, N. Y. C.

Advertising Office: Vincent Rocca, Adv. Mgr., 30 E. 60th St., New York 22, N. Y.

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## The Editor Reports—

While the President takes a well-earned vacation in Europe, your Editor fills in his usual column with some chit chat about this and that.

You'll notice some color in this issue and you'll probably wonder why we don't have more of it, like the big photo mags. There's the little matter of budget. A set of four-color plates for one page would exhaust exactly half of our annual cut budget! Only when our friends lend us plates or supply us with reprints can we splurge like this.

In a month or so we'll splurge again. You will find, in an up-coming issue, four pages of color illustrating Ralph Evan's lecture. It is being printed in the new Ekaltith process and the story of this co-operative printing venture is almost as interesting as the lecture. It will be in the same issue.

We've added some features we hope you like, and just to make sure, we are turning a ballot in this issue so you can vote on them. There are many other features we'd like to run and will as soon as we have enough pages. Advertising has increased enough to permit us to run four extra pages this month in addition to the color insert, 34 pages in all.

Since November is traditionally a voting month, will you turn to the ballot on the next to last page and vote either yes, maybe or no on the features of your magazine. If you need the application blank on the reverse side, fill them both out and send it to Headquarters. As soon as Randy Wright extracts the membership data, he'll pass it on to us to tally your likes and dislikes.

With the task of getting out annual bills, many memberships expiring in October, and also starting work on the Directory, Headquarters is swamped in November and may be slower than usual in answering your letters. With no increase in staff, more than 7,000 names, addresses and Division affiliations must be checked, typed and arranged for the printer. Then galley proofs must be read, pages made up and everything re-checked. It is a tremendous task and leaves little time for routine matters. So . . . if HQ is slow in answering your letter, please bear with them.

We'd like to bring up one editorial matter while we have the floor. Closing dates. At least once a week we get a special delivery, air mail letter describing a camera club or larger activity which is happening that very week. The sponsoring group wants Journal publicity. If it arrives by the 25th of the month, and if far enough in the future, we write a story about it and send it to the printer to be put in type. A week later we get the proofs. Then the story is dummed into the magazine. On the 17th of the month the final page proofs are okayed and turned over to the printer. It goes to press, through the bindery and is prepared for mailing. On the 25th (a month later) we turn it over to the tender mercies of the Post Office. From one to two weeks later, you get it.

The moral of this fable is—think early, act early, be early and reap the benefits of forethought.—db

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BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

## NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, FPSA

On the face of it, the dry battery is going to have the field all to itself in speed-lights from now on—or nearly so. "But how can you tell," says Lester Dine, of Speed-light Center, 128 West 32nd Street, New York, "until some time has elapsed so we can judge whether it's going to be wet or dry cell, since the wet cell is more economical, though requiring the bother of recharging?" So he's playing safe with a unique outfit called the Swiftly, cousin to the Mighty Midget, but giving the user the choice of any kind of power he wants: wet, dry or AC. Swiftly weighs only one pound, costs \$59.95. It has no power of its own. You plug in what you like, a dry or wet-cell battery pack or an AC box. The dry pack is \$19.95; the wet-cell with built-in recharger, \$49.95, and the AC box, \$15.95. This unique arrangement gives the user the choice of either one of these or the opportunity of switching from one to another to suit different needs.

With the dry battery pack, which consists of two 225-volt dry batteries in a neat leather case and delivers 3,000 flashes before it has to be replaced, the charge build-up time is three seconds. The wet-cell pack's charging time is under eight seconds; it yields 250 to 300 flashes but can be re-

charged repeatedly for a total output of 10,000 flashes. The AC box permits unlimited shooting by plugging the power cord into the house outlet. All three power sources of the Swiftly have a black-and-white guide number of 160 (f/16 at 10 feet); Kodachrome, a guide number of 30 (f/3.5 at 8 feet). The Swiftly mounts on the camera by a conventional bracket or on a stand by a bottom tripod screw.

Jen Products Sales Co., 419 West 42nd Street, New York 36, innovators in small-package flash equipment and who introduced the first B-C flashgun, announce a new low-priced B-C flashgun for the Leica IIIIf: \$14.95 for battery and carrying case. The new unit is the Jen B-C Pocket Flash, Model SF, an all-aluminum lightweight unit with all the modern design conveniences. Its unique feature is a miniature "pronto" connector, which leaves the finder view free. It mounts in the camera accessory clip and folds into a compact unit for portability.

A new Kodak Standard Flashholder, with a new type of bracket to permit quick removal of the unit for off-the-camera flash photography, is announced by Eastman Kodak. The unit has an improved lamp socket and ejection system and other

features, takes midget flash lamps, and may be powered either by two C cells or a Kodak B-C Flashpack. It is wired in series, has an exposure scale on the reflector and lists at \$8.25, including a Kodak Two-way Flashguard.

### Cameras

Two new medium-priced 35mm cameras have been introduced on the American market by the Japanese firm, Konishiroku Photo Ind. Co., Ltd., of Tokyo. One is the Konica II, which is equipped with the 5-element 50mm f/2.8 Hexanon lens and Compur-Rapid shutter at \$181.50, and includes single window rangefinder and viewfinder, built-in synchronization, cushioned body release, and other features. The other is the Konica I, a modified version of Model II and selling for \$109 equipped with a 4-element 50mm f/3.5 Hexar at \$109 and 50mm f/2.8 Hexanon at \$117. A line of accessories for these cameras is also available.

The company, which has been called the "little Eastman Kodak of Japan" because of the diversity of its products, is that country's largest manufacturer of miscellaneous photographic items, including cameras, color and black-and-white film, papers, chemicals, photographic plates and sheet film. It started business in 1860 and employs 2700 skilled workers in six factories and two laboratories. To promote the sales of its products in this country, the company recently established an American agency, the Konica Camera Company, 76 West Chelten Avenue, Philadelphia.

An improved model of the Bower-X, Model II, German folding rollfilm camera taking 620 film, is announced by Saul Bower, Inc., 114 Liberty Street, New York. The camera is adjustable for two picture sizes, eight 2 1/4 x 3 1/4 inches or twelve 2 1/4 x 2 1/4, and has the Schneider Radionar f/4.5 lens which focuses down to 3 feet. With Vario shutter, speeds to 1/200th second, the camera is \$36.50; with Prontor S, to 1/250th and built-in self-timer, \$43.50; with Prontor SV MX, flash synchronized at all speeds, \$47.50. Important features of the camera include telescopic eye-level optical finder and brilliant waist-level finder; built-in shoe for accessory rangefinder or flash unit; speeds visible above and in front of the camera, and a red dot "zone focusing setting."

Anco announce the new Viking Ready-set camera, a 19-ounce folding camera with the operating simplicity of a box camera.



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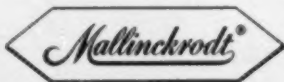
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The camera takes eight 2½x3¼ pictures on 120 film, has two-position focusing control for pictures from 5 feet to infinity, two lens openings, flash-synchronized shutter, and costs \$19.95.

#### Lenses

A relatively fast wide-angle lens, the Schneider Xenogon 35mm f/2.8, has just been imported by Burleigh Brooks Company, 10 West 46th Street, New York. The \$95.66 coated lens is constructed of six elements and includes click stops down to f/22. The lens is said to have unusually even illumination and good definition at all stops. The same size as standard Leica lenses, the Xenogon is supplied with metal lens caps for front and rear of the lens.

A new Voigtlander lens, the Apo Lanthar f/4.5, a 5-element lens said to be critically corrected for color work and edge-to-edge sharpness, is announced by Willoughby's, 110 West 32nd Street, New York, the importers. The new lens is available in two focal lengths, the 6-inch (15cm) to cover

4x5, in Press Compur-X synchronized shutter, at \$98.50; and the 8¼-inch (21cm) to cover 5x7, in Compound shutter, at \$169.

The Rodenstock line of lenses are being imported by Alfa Photo Corp., 303 West 42nd Street, New York. Among the lenses now available are the Rodenstock Heligon wide-angle lens for the Leica; the extreme wide-angle Perigon f/12 lens, which covers a field of 85 degrees at full aperture, 95 degrees when stopped down; and the Rodenstock Imagon, a portrait lens with grid attachments for controlling the speed of the lens and the degree of definition.

#### Movies

A low-priced 8mm movie projector that incorporates advanced design features is announced by Bell & Howell Company, Chicago. It is the No. 221, weighs only 12 pounds and costs \$99.95. The 500-watt AC unit has an optical system consisting of a condenser and coated f/1.6 lens. It is self-contained in a gray and maroon case, has a single switch control for lamp, motor

and rewind, and a swing-out film gate for convenient threading. Reel arms, which hold a full 400-foot reel of film, fold out of sight when not in use; the film is held in the film gate by "side tension" clips instead of being pushed against the aperture plate.

A new infrared-sensitive motion picture film, Kodak Spectroscopic I-N Film, which permits moviemaking in the dark with infrared illumination, or in the semi-dark without, is announced by Kodak. The film can be used in any standard 16mm or 35mm motion picture camera using roll film or 16mm magazines.

#### Darkroom

Eastman Kodak has three processing outfits for three grades of amateurs. For those who want only to print their own pictures, there is the Kodacraft Printing Kit No. 611 at \$4.95; for the slightly more advanced worker who wants to develop film as well as print, the company offers the Kodacraft Photo-Lab Outfit No. 612 at \$8.75; for the serious worker, the Kodacraft Advanced Photo-Lab No. 613 is sold at \$14.10. The latter includes a metal printer as well as other basic items.

FR Short Stop with Color Indicator is the latest item to be added to FR Corporation's line of photographic chemicals. It will be available in half-pint bottles only, at 39 cents a bottle. The solution is normally yellow, turns to bright purple when exhausted. The company also announces Super X-33 Replenisher in an 8-ounce size at 39 cents.

A single-weight paper with the J surface, a fine-grained, high-lustre surface which requires no ferrotyping, has been added to the list of Kodak Medalist Paper surfaces. Other new Medalist surfaces are the double-weight E, fine-grained white stock with moderate lustre, and Y, a fast enlarging paper with a silk lustre finish.

#### Accessories

A new spotlight, the Sun Ray No. 16, has been placed on the market by the Sun Ray Photo Company, 295 Lafayette Street, New York. Accommodating either 500-watt or 750-watt T-20 or T-24 bi-post projection lamps, the No. 16 is fully adjustable, sprayed inside with a heat resistant paint, finished outside in black wrinkle, operates on AC or DC and costs \$55. The Sun Ray Studio Stand is a three-section unit with a wide-spread triangular base that rides on half-bearing wheels. By a twist of a thumb lock, the three legs fall automatically into open position and lock in place at the same time. The stand is closed by one upward movement to the center flange. The stand can be adjusted for heights from its folded length of 40 inches to 8½ feet. The leg spread is 28 inches. Price is \$30.

A copying stand that will accommodate cameras using up to 4x5 film is announced by Spiratone, Inc., 49 West 27th Street, New York. The stand consists of a two-piece 1½-inch diameter post 38 inches high and a 15x18-inch metal baseboard, and costs \$9.95; a gooseneck light is \$4.95. The company also has imported a Japanese 3-inch f/4 telephoto lens for 16mm cameras

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with C mounts. The lens has click stops and built-in shade and filter holder, and costs \$29.95. A third item is a remote control release for use with almost any camera. The device uses a solenoid in conjunction with a 20-foot cord, the complete outfit costing \$7.95, the required 4½-volt battery, 70 cents.

Photographic Importing & Distributing Corp., 20 Broad Street, New York, have placed on the market a line of extension tubes for miniature-type cameras; a six-section brass tripod extending to 54 inches, closing to 15 inches, and costing \$7.95, and a line of genuine leather lens cases.

The Combimeter, which combines a rangefinder and an extinction-type exposure meter, is offered by S. E. Laszlo, the importer, 25 Lafayette Street, Brooklyn 1, N. Y. The rangefinder is the superimposed image type; the meter has separate scales for indoor, outdoor and overcast sky lighting conditions. With case, the device is \$7.95 in the standard model, \$8.95, the de luxe.

Interstate Photo Supply Corp., 28 West 22nd Street, New York, have imported from Germany an accessory rangefinder and a new photoelectric exposure meter. The rangefinder is the \$4.25 Pollux, a superimposed-image type that fits the standard accessory shoe and focuses from 2 feet to 50 and infinity. The leather-covered device has an adjusting screw for fine adjustment. An accessory case is 75 cents. The meter is the Prix, a \$12.95 unit calibrated in ASA and DIN ratings.

The standard and de luxe models of the Arcadia slide viewer are now available in a Pompeii onyx, a new color, and the case has been improved. The viewers are powered by standard flashlight batteries and cost \$4.95 for the standard, \$5.95 for the de luxe model. The latter has a rectangular viewing lens which permits group viewing. Both viewers are made by Arcadia Manufacturing Co., 2646 West North Ave., Chicago, who will send literature on request.

Enlargement of 2½x2¼ Kodacolor negatives up to 8x10-inch Ektacolor Print Film transparencies, is offered in a new service by Authenticolor, Inc., 270 Park Avenue, New York. Michael Lavelle, technical director of the company, says that a new method is used that affords considerable latitude for exposure and color correction. Prices are \$10 for enlargement up to 4x5 inches; \$12 to 5x7, \$15 to 8x10.

A new Graflex booklet, the company's first in three years, is just out and will be mailed free on request simply by writing to Advertising Department, Graflex, Inc., Rochester 8, N. Y. The booklet is in four colors and describes in detail the complete Graflex line of cameras and accessories, which now includes, you will remember, the company's newest acquisition, the Ciroflex line of twin-lens reflex cameras.

### Tops at Work

The new "Tops" committee under the chairmanship of Les Mahoney, of Phoenix, Ariz., is proceeding to wrap up a good show for use by clubs and councils. Initial use was the San Diego PSA Town Meeting.

Les has gathered a good group of helpers. R. B. "Jack" Horner of Chicago has

been assembling a slide show of 100 top salon slides made by top color workers. Dr. Harold Lincoln Thompson, APSA, is in charge of the movie part of the show and has contributed his award-winning 1200-foot travelogue in color and sound on Hawaii. Elinore Fields, secretary of the Phoenix CC is helping Mrs. Mahoney swing the "home base" jobs.

If your club or council plans to use "Tops" this year, turn to page 626 for full details.

### Accolade

A news letter circulated within the photographic industry by Milton M. Hermanson has this to say in its October issue:

"Salute to the Photographic Society of America.—During the year 1952, a number of shows and conventions, for the public and the trade have been held . . . each one requiring promotion and publicity. By far, the best work along these lines was done by the Photographic Society of America. The publicity program, conducted over a period of about six months, was handled with intelligence, skill and imagination. A constant flow of "news" appeared in the magazine and newspaper press, and on radio and television. And it was all done on a non-paid, voluntary basis. PSA members donated their talent and time to bringing the Convention to the attention of the membership, the trade and the general public. In doing so, they set an example of cooperation and devotion which the photographic industry as a whole should very well note."

### Freedoms Foundation Awards

Only a few days remain to get your entries off for the Freedoms Foundation Award in photography. Entries must be mailed before Nov. 11 to Freedoms Foundation, Valley Forge, Pa. Entries are not returned.

Top award is \$1,000 in cash and an Honor Medal. There are also twenty \$100 awards with Honor Medals, ten awards of Honor Medals, and fifteen certificates of merit.

Entry blanks have been mailed to all PSA members.

### BOOK REVIEWS

The books reviewed here may be ordered from your regular bookseller, your photo store, or direct from the publishers.

**Bigger and Better, the book of enlarging.** Don D. Nibbelink, FRPS, APSA, 256 pp, 100 illustrations, \$2.95. Garden City Books, Garden City, N.Y.

If you want to start out right in enlarging, this is your book. It is elementary enough for the beginner, yet contains much that an old hand will find useful. It covers nearly everything that is basic in enlarging. Nearly everything because there are a few omissions. Nothing on cold cathode light sources, for example, only fluorescent and tungsten. On the other hand, there is as much of value that perhaps we are quibbling.

Each chapter ends with a P. S. that is

wisdom in a nutshell. It is easy to see that eight years went into this manuscript, because the author has always had the beginner in mind, provided useful helps for him, yet never writes down to him.

Of interest to almost everyone will be the chapter on Control Processes. Here is the first adequate material on paper negatives for a long time, covering both paper and film intermediates. Also, a new idea in control printing, monochrome-dye, a derivation from the dye transfer color printing process. Sounds like it has possibilities.

A good textbook for home study or the club course on enlarging.—db.

**The Decisive Moment, Henri Cartier-Bresson, with an appended report by Richard Simon, 160 pp, 126 illustrations, Simon and Schuster, New York 20, N.Y. \$12.50.**

Ordinarily we would have asked Jackie Judge to review this large picture book because that is her forte. Ordinarily, because we have never been a Cartier-Bresson fan. In fact, we just didn't like any of his work we had seen. When we started through this one, we planned to idly toss a few pages and pass it on for a more understanding mind. We didn't.

As his lab man says, there are two kinds of photographers, those who work for the best possible negative and those who work for the best possible picture. Cartier-Bresson is definitely of the latter group. In fact, there is only one really sharp picture in the whole book and that was made with a 9x12cm camera. All the rest are Leica made, with all the shortcomings of the 35mm negative . . . softness, grain, and all that . . . plus blurs, grab shots out of focus, etc., etc.

The thing that shines through the pictures, negating the technical faults, is LIFE. The camera was pointed at people and the ways they live. It told that story. Sometimes the picture was made under severe difficulties, but it was made and you can forgive the faults which pale into minor ones after the impact of the recorded scene.

The book has not converted us into a C-B fan, or even a natural-light fan, but it has given us a sense of respect for the man and his work.—db.

**Photography Annual, edited by Bruce Downes, 284 pp, nearly all pictures, (250 and 24 in color). Hard cover edition published by Crown Publishers, Inc., New York 16, N.Y.**

This 1953 Annual, produced by the editors of Photography magazine, has already been on the stands in paper covers. For those who prefer a more permanent binding, this edition is published by Crown.

The book is divided into two parts, Methods and Achievements. Each part is further subdivided under those headings.

What we particularly like is the juxtaposition of pictures that relate either through harmony of idea or disharmony. Often a sly humor dictates the choice.

Many of the pictures are good salon material. Some of them wouldn't get a break in the First Podunk, and some that should wouldn't get it in many. We think you'll like this one, too.—db.

## In The Foreign Press

Each month we see more foreign photographic publications. When we find something of general interest we plan to note it in this column. Some of the publications listed are available in libraries, some through photo stores, all by direct subscription. We will gladly furnish the address and subscription rates, when known of any magazine from which we quote. Write your PSA Editor. Language in which publication is printed is indicated by suitable abbreviation following city of publication.

**Leica Fotografie** — Frankfurt am Main, (Ger.) July-August, 1952. A new innovation is an inserted pamphlet containing English translation of the text. Concluding their current series on apparatus for close-up photography this issue gives detailed information on using the universal bellows focusing attachment. Previous installments appeared in two preceding issues.

**Ferrania**—Milan, (It.) July, 1952. Features a comprehensive analysis of the "Causes of Motion Picture Film Deterioration Due to Projection". The second of two installments, it shows many explanatory diagrams.

**Photography**—London (Eng.) July, 1952. An interesting study of "Estimating Exposure for Land and Seascape". Another article entitled "Grouse about Exhibition Judges" gives the reader a chance to try his skill at judging six prints—and to compare his score against those of three experts. We quote: "This is a plea to our judges to try and understand one another's outlook. Surely a picture that has received only ten per cent from one judge cannot be worth 90 per cent from another!"

**Photo-Technik und Wirtschaft** — Cologne, (Ger.) June, 1952. This number salutes the German Kodak Company in Stuttgart on the double celebration of its 25th anniversary and the production of the 500,000th post war Retina camera. Two articles describe plant and the development history of this camera while a third article outlines the new Retina System devised for photomicrography. For those unable to read German a condensed resumé in French, English and Spanish appears in back.

**Photo France**—Paris, (French) July, 1952. Features the new TE-50 electronic flash lamp of French manufacture in a detailed article by M. Deribère describing its use and characteristics.

**Foto**—Doetinchem, (Dutch) June, 1952. In this "official organ of the Dutch Amateur Photographers Association" Mr. J. J. Hens writes in basic detail about perspective as applied to photography. Many diagrams help to clarify the article if your Dutch is rusty.

### Mark A. Penick

Mark A. Penick, 57, of Quincy, Illinois, a Life and Cornerstone member of PSA, died in a hospital in his home town in Sept. 13.

He was a lawyer and a graduate of Dartmouth. He was an active member of the Photographic Society of Quincy and of many local organizations.

Surviving are his widow, a daughter and grandson and his father.



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OPTICAL COMPANY  
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# 1109 Attend San Diego Two-Day PSA Town Meeting of Photography



Models, cameras and fans . . . part of the 1109 who made the San Diego Town Meeting a huge success. All pix by Walter Oshkosh of the Poly Photo Club.

By VELLA L. FINNE

Camera fans from seventy-five California communities, Arizona, Texas, Wisconsin and New Jersey, even as far away as Canada, Mexico City and Australia attended the P.S.A. Town Meeting of Photography in San Diego, California, September 13th and 14th, 1952. Registration totalled 1109.

This second of these Junior Conventions originated by photography's best friend, Boris Dobro, last March in Santa Barbara, started off with a bang. By noon the first day four hundred forty nine out-of-town guests had registered and were busy taking pictures in San Diego's famed Zoo and other points in Balboa Park.

At 1:00 P.M. the meeting formally convened in the Conference Building in Balboa Park with more than 600 attending. The Vice-Mayor of the City of San Diego gave the official welcoming speech. Southern California's "photographic greats" such as Fred Archer, Hon FPSA FRPS; Harvey Brown, APSA; Merle Ewell, APSA; Boris Dobro, FPSA, ARPS; Lynn Fayman, APSA; Floyd Evans, APSA; Michael J. Roll APSA; and Leslie J. Mahoney of Phoenix, Arizona—to mention only a few, were introduced.

After the opening ceremonies, the meeting divided into sections, attending programs for Pictorial Division, Color Division and Motion Picture Division, in various buildings grouped about the central plaza in beautiful



Merle Ewell, APSA, opens the color slide clinic with more than 300 in attendance.

Balboa Park. From them on it was a four ring circus, with always a number of eager heavers skipping the programs in search of future masterpieces.

Monochromers particularly enjoyed Boris Dobro's talk on "How I Find My Pictures", and the Camera Club Forum carried on by "big wigs" of the Associations of Camera Clubs in Southern California and by presidents of camera clubs.

While these programs were in session, Al Stewart gave his inspiring demonstration on "Flower Photography With Artificial Light" to over 600 color fans in the Recital Hall, and Lynn Fayman carried the movie group through the mysteries of "Color in Motion", followed by Orval Sprungman's "Water is Life". Later, Robert Barkley demonstrated "Tinting Movies".

After dinner, Fred Archer's "Simplified Portrait Lighting" stole the show with an estimated crowd of 1000 attending both the talk and model shoot, held afterwards. The model was "Miss San Diego of 1952". Other models were photographed under the direction of Fred Archer, Boris Dobro, Harvey Brown and Ernie Wallis.

At 8:00 P.M. Harold Edwards' famed Photochromer's Court gave the lighter touch to Color with Leslie J. Mahoney introducing the Cast of Characters: Hon. Judge, Vella L. Finne; Prosecuting Attorney, Verne L. Sheets; Attorney for Defense, Otto Crader; Bailiff, Harold Edwards; Court Clerk, Alda Van Papallendam; Court Reporter, Meida Hammond.

At 9:00 P.M., there was a "Dutch Treat Jambooree" arranged by Alice Hansen, and at 9:30 a Fashion Show conducted by "Walkers".

Sunday morning "The House of Pacific Relations" consisting of groups of people, in many cases whole families, from twenty countries, graciously posed in costumes of their former homelands. To add to these, approximately fifteen Calendar Girl models clad in colorful outfits from Bikinis to drum majorette costumes willingly posed.



Boris Dobro, FPSA, ARPS, father of the Town Meeting idea, being presented a medal for his brainchild by Lawrence E. Mayo, President of the Southern California Association of Camera Clubs. Charles Wilson looking on.

After lunch monochromers, en masse, attended the Print Clinic conducted by Harvey Brown with a panel consisting of Fred Archer, Boris Dobro, M. M. Denderick, Floyd B. Evans, Julian Hiatt, Shirley Hall, Mel Phegley and Bill Wier. To finish their day Michael J. Roll gave an informative talk on "Controls in Photography" and J. E. Wilcox, Jr. spoke on "Strobe, Past, Present and Future", with both meetings attended by 300 to 400 interested shutterbugs.

While monochromers were thus employed, approximately 700 color enthusiasts witnessed a showing of P.S.A. "Tops" color slides with titles of slides and introductions of makers, in absentia, presented by Vella Finne and with comments on each slide by George Brauer.

From 3:00 to 5:00 P.M. the Color Division presented a Slide Clinic presided over by Merle S. Ewell, APSA, with Al Stewart, Les Mahoney, Vella Finne, Fred Bond, APSA, Floyd Norgaard, Henry Greenhood, George Brauer, Glenn Brookins and Lynn Fayman, APSA, as commentators.

For the final gala wind-up of the Movie Division, Dr. Harold L. Thompson, APSA, ARPS, showed his medal-winning "Tops" movie, the "Invitation to Hawaii".

The Southern California Association of Camera Clubs, especially Charles L. Wilson, Chairman of the Town Meeting, and his Committee, deserve a lusty ovation for their untiring effort in bringing such a completely successful P.S.A. Town Meeting to an enthusiastic group of Camera Fans.

Consensus was that the two days of Town Meeting were over all too soon and those who attended eagerly await the third of the planned series of Town Meetings at Fresno, California, October 25th and 26th, 1952.

Any group interested in conducting one of these meetings may get full information by writing to Boris Dobro, FPSA, ARPS, P.O. Box 1117, Santa Barbara, Calif., or to Charles L. Wilson, 4136 Iowa Street, San Diego 4, Calif.

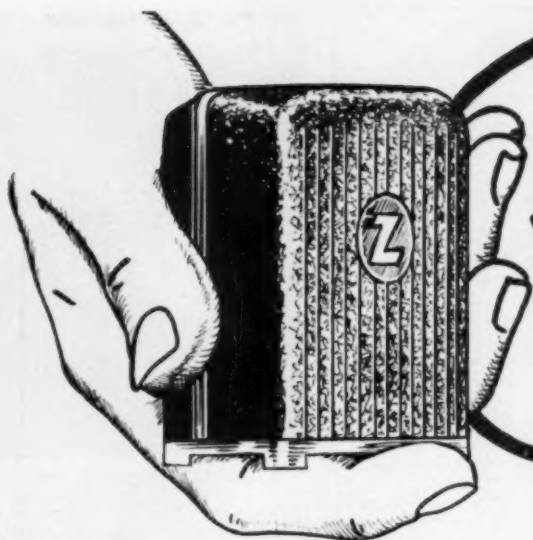
## COMING

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# Tops In Photography

Would your camera club or your friends in your city like to see the finest assembly of photographic work ever put together?

PSA is proud of it, and wants you to have it, enjoy it, profit by viewing it, and the work of years and years of experienced top workers in photography!

TOPS consists of the following:

1. Top quality black and white pictorials, 16"x20" mounted prints by star exhibitors. Yes, over 30 of these.
2. Top black and white Nature prints of sparkling quality. Over 20 beautiful 16"x20" mounted prints, again by the star workers.
3. Technical section prints in black and white, 15 or 20 of the most wonderful subject matter. Palomar astronomical photos, medical studies, color analysis, scientific photography of rare subject matter not ordinarily shown.
4. A 1200 foot Kodachrome in sound by Harold Lincoln Thompson, M.D., of Los Angeles. A beautiful movie of a wonderful spot entitled, "Invitation to Hawaii".
5. Slides, slides, "Tops" in salon quality by the PSA's best known names and workers, such as Baumgaertel, Beilbenberg, Manzer and fifty others, all top workers and beautifully composed and exposed slides as only the top salon workers do it.
6. Nature in color! Yes, a set of 50-35MM slides of nature subjects captured in full color on film by the top workers in this field.

## Sounds good, huh!

- A. How to get it?
- B. How much does it cost?
- C. How can we have it?

## Well, here are the answers:

- (a) Write Les Mahoney, Chairman, Tops in Photography, P. O. Box 1828, Phoenix, Arizona.
- (b) It will cost you nothing, it is free. All you have to do is pay the rail express from the city where it is being exhibited to your city. You exhibit it and ship it on to the next exhibitor or club or city at their expense.
- (c) You can have it as soon as the club or city nearest you close their show. It is well to allow four to six weeks time for handling, exhibiting and re-shipping.

## How do we put it on?

One camera club talked it over at their meetings several times and decided they would simply "pass the hat" so to speak, at regular meetings and let each member donate whatever he or she wished towards defraying the shipping expense and gallery rental, if any.

Two members more plentifully endowed with worldly goods came forward and said "we will underwrite any deficit (if any)." There wasn't a deficit. Nobody missed the 25 or 50¢ donated. Not a bad stunt!

But who bosses the job? This club appointed a chairman whose task it was to arrange shipping dates, exhibition dates, exhibition places, and have tickets printed, and the club members

pitched in and each took on a small task.

Arrangements can be made with a local gallery, a museum, or your public school for hanging space for the prints. It may be necessary to pay a small rental fee. Preferably the location should have a modest auditorium for showing the slides and movie. A photo dealer can help out with projectors.

## You ask about tickets, what for?

Some clubs prefer to have a club night or showing then a public showing. Also it is discouraging to be invited to a showing and then not have a seat. We suggest printing inexpensive dated and numbered tickets corresponding with the number of seats in the small auditorium, then each ticket holder is assured of a comfortable seat.

## OK, where is the best place to have it?

We think nature prints and slides go over best in a Botanical garden gallery, because they are somewhat specialized in their subject matter. Why not have the prints hung in the gallery and if a small auditorium is available, project the slides at the same place, or in the same room.

Technical prints are of wide public interest, because they deal with scientific subjects. The Science department of a college or school, if convenient to the public is a good location. A downtown bank window or brokers office is a good spot and you will be surprised at the interest it will create.

## P-J Contest Winner



First prize in the P-J Division contest for pictures made at the N. Y. Convention goes to Mortimer Friedman of Washington, D. C. "Head over heels" was taken with a Leica on the boat trip. Other winners below.

Winners in the convention photo-reportage contests sponsored by PHOTOGRAPHY magazine and the Photo-Journalism Division were announced as we go to press. The PHOTOGRAPHY magazine contest was for series of pictures telling the convention story, and the P-J Division contest was for single prints.

Fred A. Hamel wins the top prize for series, \$200. You saw many of his pictures in the Convention: picture story in the September Journal. Ollie Fife was second for \$100, Billie Price was third for \$50 and Eleanor Rost won the fourth prize of \$50.

In the P-J Division, Mortimer Friedman copped the top \$50 prize with other awards going to: Eleanor Rost, 2nd, \$25; Miss Billie Price, 3rd, \$15; Fred Hamel, 4th, \$10; Ollie Fife, 1st H.M., \$5; Fred Hamel, 2nd and 3rd H.M., \$5 each. These awards were for single prints.

## Arizona Highways

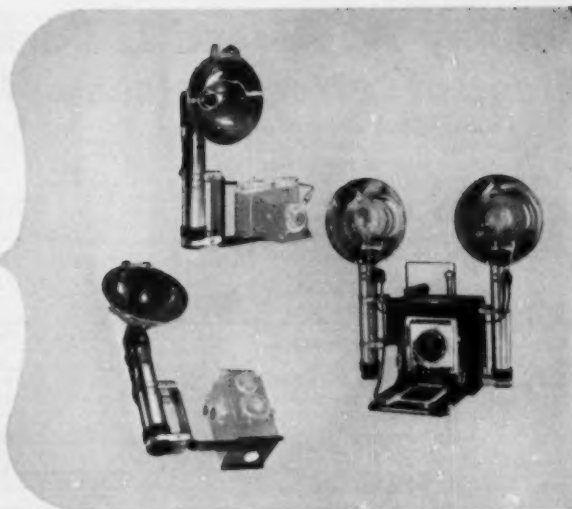
For years we have reveled in the beauties of a little magazine called "Arizona Highways". Before WW II it was freely using color, a rare thing those days with small magazines. Produced by offset, the color is excellent and the articles are always interesting. The October issue contains an article by one of the mag's most popular photographers, Joseph Muench, FPSA, which tells all. His article is worth reading if you want to take pictures of Indians. He has the secret. The Editor, Raymond Carlson, is also a PSA member. Most of the picture captions have the camera data, especially the color pictures. It isn't often we are inclined to plug a "house organ" but this one is exceptional. If you can't find it on your newsstand, send 35 cents for a sample copy to Arizona Highways, Phoenix, Ariz. Subscription is \$3 a year in U. S. A.

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# Johnny Appleseed Is Back— Flood of Letters Welcomes Him

What a welcome Johnny received after last month's announcement that he was returning. Offers of help and queries have flooded the mail desk at Headquarters, actually catching us unawares. We thought we were going to have a little time to set up a Directory of Helpers for Johnny but the flood swamped the Directory. Be patient, PSAs, and Johnny will get your answer out just as soon as he can dig down to it.

Helpers who have signed up offer to answer questions on club programming, operation and use of the Super D Graflex, print toning, graphic arts problems and a host of others. If you have a specialty, may we gently nudge you in the direction of that coupon at the lower right corner of the page? Don't worry that we already have someone, we can use duplicate Johnny's all over the country to speed up the service.

We're printing here some of the answers Johnny has sent his friends. Maybe they'll help you in your problems. Maybe you have a better answer. If so, send it along and if Johnny's expert helpers go along with you, we'll print it. . . if they can prove they are smarter, we'll ask them to prove it to you.

So from Johnny's first mailbag, we offer the following items, (condensed):

## Wants Another Maine Trip

Using the Journal of June, 1950 as a guide we took that wonderful trip from Kittery to Camden, Me. Now, we would like to have more of those travels in your column and especially we would like to have a trip from Camden up the coast of Maine so we could take it before vacation. We find it to be ideal to travel for pictures when vacation is over. We did not have the crowds in our way.—L.M.H., Albany, N. Y.

We've also had requests for an article on Nova Scotia. One of my helpers has promised to do it up, and we'll see what we can do about his joint. We're also working on some "Shortcuts", guides to a single picture area. Ima Louise Carter has fed us several, we're going to tackle Charles Albee Howe and maybe Joe March will come up with some dope on the Southwest. Sort of a photograph? Buckle.

## Breaks Rules, But

I have three problems. 1. Does the type of shutter, between-the-lens or focal plane, affect the exposure or tolerance of exposure, and the fidelity of color film? 2. What is the proper way to apply Fassbender's wax? 3. Is there a standard size of stereo camera that I should purchase?

—H.A.T., Merced, Calif.

You broke our rule about putting more than one question on a sheet. Now we have to copy your letter so it can be split among three of my Helpers. Part I'll answer here, part by mail. Any theoretical difference of exposure between a focal plane and a between-the-lens shutter is less than the difference between two shutters of the same type. Each piece of equipment made has its individualities and each piece must be calibrated by you for the best results. Exposure variations will affect color fidelity, true, but when you change from one camera to another, you must learn that camera. Each of your cameras should be individually calibrated to your exposure meter, determining the right film factor for each camera and each meter you own. Procedure is described in the Kodachrome Data Book, but it simply means taking three pictures, one at meter exposure, one a half-stop or stop larger and one the same amount smaller. From inspection of the processed film, choose the right film speed index for your equipment. (You can always get usable pictures by using the equipment as it comes, better pictures by calibrating.)

Your second question has been referred to Mr.

Fassbender for reply. There are no standards for stereo cameras. European models using plates are 45 x 107mm. The Sawyer Viewmaster takes a picture about the size of a 16mm movie frame. Most popular size in U. S. at present is the 2 1/2 x 2 1/4 of Stereo Realist, Viewson and other cameras. Several cameras make a longer picture, namely the Bush Verascopes and the Ilfox I. Probably most pictures are made in Realist size than any other.

## Wants Binders, Index

In the three short months that I have been a member of PSA I have received a great deal of value from the Society, especially from the Journal. I am sure I will want to refer to the Journal again and again, and how will I find an article five or ten years from now? And what if the issue is misplaced? Isn't there a binder I could get to hold my copies?

—F.E.D., Hartford, Conn.

We're glad to have such enthusiastic members. And to set your mind at rest, at the end of each year, we publish an index and title page. Some members have the volume bound and in this way they can have a title page for the whole volume, followed by an index of every article which has appeared. The binder problem is not so easily solved. Magazines with million circulation have special binders printed. You can get binders and have them imprinted by your local stationer. Just tell him the size you need. They are a stock item.

## Wants Better Journal

I think the Journal could stand a lot of improvement. The news about what individual photographers are doing could be left right out without being missed by me. Some of us do not get to the conventions and I know there are interesting talks given that could be passed on to me. All we get is a short news-type report. Why can't we have more complete coverage of the conventions? We could stand more articles on where we can take pictures. They don't need to be detailed, but PSA has members who are familiar with their own stamping grounds. I hope more of the papers from the Symposium on Science and Industry will be printed.

—E.R., Midland, Mich.

This is the kind of brickbats the Journal Editor likes. Constructive. I'll let him defend himself. Johnny—E.R., the Journal Editor thinks it can stand improving, too. He could use 200 pages every month to meet the demands of all and he has to do along with 48 pages. The news of Division activities and of people is important to many members. Lots of our readers want more of it. The Convention reporting is another problem. The New York Convention was a seven-ring circus. We would have needed at least ten reporters to cover it adequately, preferably more. Few of the talks were from written material, except in the Technical Division. Five of these were in the PS&T supplement of October, more will be in the December supplement. We know of several talks which were written in advance and were excellent talks, but in cold type they are definitely below par. They needed the personality of the speaker to make them interesting. We'll try to defend you from that type of material, and we are laying plans to get more adequate coverage of other sections of the Los Angeles Convention in 1953. As for picture possibilities, we are working on that as you can see by reading the letters above.

## New Member

I would like to learn more about the organization and its history and development. Please send me a copy of the Constitution. How does one become an APSA and a FPSA? How do I locate other PSAs in my city?—L.J.G., Los Angeles, Calif.

This man is going to be a good PSAer. He wants to know what makes us tick. He's the type that will know that you get the most out of the fun that you put the most into. The Journal Editor will be in working on a series of short informational items that answer practically all your questions. They will tell you about every PSA and Division service and activity and where you can get the detailed information. This will be run consecutively starting very soon. The 1953 Membership Directory is scheduled for release in February and will contain a geographic cross-index that will make it easy to locate other PSAs in your vicinity. It will also contain the By-Laws.



Johnny Appleseed, FPSA.

## Why Color?

Would you kindly explain to me the theory that there is no color in an object until light is thrown on it? I have been told that there is color which becomes intensified when light is thrown on it. If this is true, then there must be color somewhere in the object. What about fluorescent paint? This to me is proof that you can see color in the dark.

—R.G.H., Toomine.

You sure pick the tough ones! But let me ask you right back, what is light, and what is color? Frankly, a complete explanation requires a whole book and some lab experiments, and you'll find that Ralph Evans' book on color and seeing color has most of the answers. For now, I'll try to give you a brief course that will perhaps clear away your mental blocks and help you to see the answer. Light is energy, a form of vibration related to sound and radio, but vibrating at a different rate than either of these. In fact, if the whole vibratory spectrum were laid out in a straight line about 500 miles long, starting with sub-sonic frequencies and traveling through sonic, supersonic, radio, heat, light, ultra-violet, cosmic, X-Ray and gamma rays . . . you'd find that the light vibrations occupy about a sixteenth of an inch just below the middle.

Fluorescent materials vibrate under ultraviolet light and usually stay agitated for a while. Thus we can see them glow in the dark. And if fluorescent salts are mixed with other salts of visible color, ultra-violet radiation will make the color appear brighter.

## HELLUP!

There are a lot of shrinking violets in PSA. I want to ferret them out. Johnny needs a lot of helpers to carry out this new scheme . . . fellas and gals who are real sharp about something. Somewhere in your experience you have encountered problems, the solution of which would also be somebody else's solution. Won't you paste the coupon on a postcard and mail it to me at Headquarters, 2005 Walnut St., Philadelphia 3, Pa., so I can add your name to my growing roster of Johnny's Helpers and refer pleas for help to you?

JOHNNY APPLESEED, FPSA

Johnny Appleseed, FPSA 11  
2005 Walnut St., Phila. 3, Pa.  
Dear Johnny: Sure I can help. My subjects might lie in the fields listed

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# Modern Requirements of Photographic Lenses

By Dr. Frank G. Back, FPSA\*

It is a well known fact that a simple lens such as a magnifying glass has only a very limited use in photography because of its affliction with so-called aberrations. For some time in the recent past when "artistic softness" was sought, mainly in portrait and figure work but also sometimes in landscape photography, these simple or monocular lenses, as they are technically called, had a certain limited usefulness. But nowadays the trend is in the opposite direction, and it is therefore the principal task of the lens designer to reduce lens aberrations to achieve as sharp and brilliant an image as possible.

The study of lens aberrations and their elimination is much older than photography itself. As early as the first half of the seventeenth century, the great French philosopher and physicist Descartes devised a method to avoid spherical aberration by using elliptic and hyperbolic lens surfaces. Unfortunately, it was impossible until very recently to manufacture such lenses, so that the so-called Cartesian surfaces remained a scientific curiosity without any practical value.

The only other way to correct lens aberrations consists in combining a number of single lenses of opposite power in such a way that their aberrations cancel each other out as much as possible. Naturally, a complete elimination of all aberrations is impossible to achieve and, at best, only compromise solutions can be found.

## **Lens progress keeps step**

The great progress which photography has made, especially in the last two decades, has greatly increased the demands put on a modern lens. The combination of fine grain with high sensitivity in photographic emulsions has led to a great extent to the discard of the old bulky cameras and their large picture size, and has replaced them with small size and miniature cameras. Another factor which led to this change in negative size is that today projection printing, formerly regarded as a highly skilled art, is as easy as contact printing, thanks to the modern enlargers.

In cinematography, resolution requirements are even greater because a very small image has to be blown up to sizes never dreamed of by the old-time photographer. The modern photographic objective therefore has to have a much higher degree of correction than the old camera lenses because image defects which went unnoticed on a contact print become highly objectionable on an enlargement.

A further factor which puts greater demands on the skill of the lens designer is the necessary speed of the lens. While formerly the photographer was satisfied with a moderate speed of his lens—an  $f/4.5$  lens was regarded as a high speed objective—nowadays such a lens is definitely slow. The mod-

ern photographer wants to take action shots under all kinds of adverse light conditions, and so gradually lenses of  $f/2$ ,  $f/1.9$ ,  $f/1.4$  and even faster have been designed. It goes without saying that, in spite of this speed, the photographer still demands the same high resolution from the finished picture which he got from his old and slower lenses.

On the other hand, the task of the lens designer has become easier and, strangely enough, this is only partly due to progress in science and technology. One of the basic rules of classical photography was that the camera axis had to be absolutely horizontal. Converging lines on buildings, etc., were regarded as strictly taboo, and old cameras still have a spirit level to enable the photographer to keep his camera straight.

## **Distortion no longer a factor**

Photography, like many other arts, has freed itself from the bonds of old-fashioned rules. In modern photography, the weirdest angle shots, with their resulting perspective distortion, are no longer objectionable. On the contrary, they are regarded as a means of artistic expression. The lens designer profits by this trend in photography that today a slight amount of distortion in a photographic lens is not objectionable any more so long as this lens is not used for measuring or copying purposes. Since, as has been pointed out already, every lens design is a compromise between the different lens aberrations and since, on the other hand, distortion is the only aberration which does not affect the resolving power of a lens, a higher degree of resolution can be achieved at the expense of a small remainder of distortion.

Needless to say, the lens designer has also profited by technological progress. The modern lens designer has at his disposal a greater variety of optical glass than his colleagues of previous times. Since the selection of glass plays an important role in the art of lens design, it follows that the greater the variety of optical glass, the easier the task of lens correction.

Another newly developed technique which has greatly helped the lens designer is the anti-reflection coating of lens-air surfaces. Formerly, he was severely handicapped in the number of elements he could use in his objective. In the pre-coating era, 8 glass-air surfaces were the maximum permissible in lens design. If this number was increased, not only did severe light losses through internal reflection result, but reflection image known as "lens ghosts" made the lens unusable for photographic purposes. These lens ghosts were not amenable to mathematical treatment and therefore had to be eliminated empirically, a task which became well-nigh impossible if more than 8 reflecting surfaces had to be contended with. The old lens designer, in order to avoid glass-air surfaces, had to cement his lens elements together and therefore

\*President, The Zoomat Corporation

had to resort, not only to triplets, but to quadruplets and even quintuplets to achieve the required correction. With the advent of lens coating, the lens designer has been freed from these limitations. Within reason, he can use any number of lens-air surfaces without incurring serious transmission losses or risking "lens ghosts." In a recently developed varifocal lens, more than 36 glass-air surfaces are employed without any adverse effect.

### **Chromatic corrections**

Another development which greatly facilitated the work of the lens designer was the advent of the panchromatic emulsion. The old emulsions had their peak sensitivity deep in the ultraviolet, and the old camera lenses therefore had to be corrected not only for the visible spectrum but also for the ultraviolet region. This wide range of chromatic correction usually resulted in a great amount of so-called secondary color because full correction, especially with a small number of elements and a limited choice of glass, can only be achieved for two wavelengths. The farther apart these two wavelengths, the worse the secondary color becomes. This peculiar type of color correction, characteristic of the old lenses, explains also why old cameras lenses cannot be used for modern color photography. The modern photographic emulsion corresponds roughly to the sensitivity range of the human eye, and therefore the modern photographic lens is corrected only for the visible spectrum. It is not necessary for the modern lens designer to pay any attention to the ultraviolet region because on modern film it plays only a negligible role in image formation, and whenever there is a predominance of ultraviolet rays, as in haze, these are cut out by haze filters.

Another point which has greatly influenced lens design is the fact that formerly a photographic objective was regarded as an optical instrument in itself. The photographer therefore demanded that he could use the same lens for different kinds of image sizes, alternately as a wide angle lens with a large size plate, as a normal lens to cover a medium image frame, and as a telephoto lens for a small size picture. The lens designer therefore had to correct his lens for as wide a field as possible which, of course, greatly limited the speed as well as the resolution.

Nowadays the lens is regarded as part of a camera. It has to cover a certain predetermined field, neither more nor less; thereby a much higher degree of resolution can be achieved. This is a fact which is not fully understood by many amateurs. Time and again the questions is asked, even by advanced amateurs: "Why can't I use a 1-inch 16mm lens as a telephoto lens for 8mm?" The answer lies in the nature of lens aberrations.

### **Aberrations**

Spherical aberration and longitudinal color cause a loss of resolution equally distributed over the whole image plane, while the other aberrations, namely, coma, astigmatism, field curvature and lateral color are absent in the center of the field and increase with the size of the field. As lens design consists mainly in balancing the different aberrations against each other, each type of lens has a definite number of points it can resolve over the entire image frame. If the lens has a short focal length as compared to the field covered, spherical correction has to be sacrificed to achieve a sufficiently flat field and sufficient freedom from coma and astigmatism. If, on the other hand, the lens is designed as a long focal objective and consequently has to cover only a relatively small field, the lens designer does not have to worry about the so-called extra-axial aberrations and can concentrate his efforts on correcting spherical aberration as much as possible. It therefore follows that a 1-inch lens designed for an 8mm

motion picture frame achieves a much higher resolution than a 16mm lens which has been adapted to an 8mm camera, because the design of the latter had to sacrifice center resolution to achieve a greater degree of sharpness toward the outer field which remains unused on the 8mm frame.

For the same reason, a great number of high speed lenses stopped down to  $f/4.5$  do not give the same high image quality as lenses originally designed for a maximum speed of  $f/4.5$ . The latter are fully corrected for this speed, while the high speed lenses sometimes suffer from zonal aberrations which result in inferior image quality even if the lens is excellent when used wide open. The photographer's belief that the faster the lens the wider its usefulness is therefore only conditionally true.

### **Summarizing**

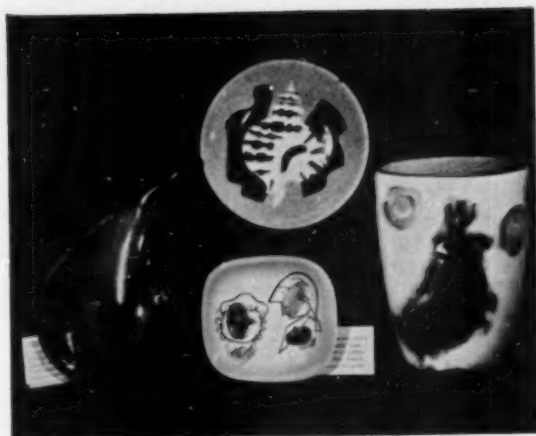
In summing up, it can be said that a good modern lens has to have full color correction for the visible spectrum, and it has to have a resolving power for full aperture which, in the corner, is at least equal to and, in the center, considerably greater than the resolving power of the photographic emulsion. If stopped down, the zonal aberrations and the shift in focus caused thereby should be kept at a minimum.

Most of the modern high class objectives fulfill these requirements. But these achievements do not constitute the ultimate in lens design. One trend goes toward the use of other material besides glass. For instance, recently sapphires and other crystals have been manufactured with sufficient homogeneity to be used as optical material. Another trend combines lenses with mirrors, through this practice is more than 200 years old in telescope design. A further recent development is the commercial production of so-called aspherical surfaces, thereby for the first time using Cartesian lenses.

Finally, the modern high speed electrical computing devices promise to be a great boon to optical designers. The theory of geometrical lens correction was fully developed more than a century ago by the great British physicist Hamilton, although in practical application his theory could only be used as rough approximations for preliminary computations using the methods devised by the German physicist Baron Ludwig von Seidel. Any attempts to develop formulae of greater accuracy from Hamilton's theory led to such complicated equations that they became unusable for practical purposes. The modern large scale computing machines can handle such equations easily and therefore it is highly probable that in the near future Hamilton's ideas will play a greater part in lens design than they have hitherto.

### **Petzval led the way**

In this connection, it should be mentioned that Joseph Petzval, one of the classical masters of lens design, had developed formulae from the Hamilton functions which were usable. In the absence of modern computation aids other than logarithms, the Austrian Government put at his disposal two military engineers well versed in mathematics and computations. Petzval then withdrew with his human computing machines to the lonely top of a mountain at the outskirts of Vienna and finally produced a lens design far superior to anything known to his contemporaries. As a matter fact, the Petzval type lens still forms the basis of many modern high speed objectives. Unfortunately, burglars who broke into his home expecting to find material riches and treasures, were so disappointed when they found in his safe only sheets covered with mathematical formulae and computations, that they destroyed all his notes. So present day mathematicians have to go through all his work again to develop a usable method for computing machines based on Hamilton's theory.



# Quality Color Prints Produced in the Camera

by John R. Kane\*

The color insert illustrating Mr. Kane's article has been furnished through the courtesy of U. S. Camera magazine. An article on this subject appears in the November issue of U. S. Camera. Both articles derive from Mr. Kane's paper delivered at the New York Convention.

High quality color prints may be easily and quickly produced directly in the camera using standard materials and equipment. These direct color prints, which are considered to be superior in quality to prints printed by standard color printing methods, require only minor changes in existing procedures.

The sensitive material used is Ansco Color\*\* Printon material, which is a multi-layer color printing material on opaque base designed for single exposure production of color prints.

The obvious procedure is to load the Printon material into standard sheet film holders and expose it in the camera in the same manner as film would be exposed and then process it according to standard Printon material processing procedure. This procedure, while basically correct, is not completely satisfactory for the following reasons:

- The image is a mirror image
- Effective speed is excessively low, being the equivalent of exposure index 1 to 1½
- Contrast is too low resulting in mushy appearing prints of unsatisfactory color saturation

The problem then is to overcome the above objections in such a way that existing solutions, equipment and, in most cases, techniques may be retained. We believe that this has been successfully accomplished.

Firstly, the problem of the mirror image is solved by mounting a first surface mirror in front of the camera lens at 45° to the optical axis of the lens. A suitable mirror can be purchased for approximately \$1.50.

**DIRECT COLOR** photographs, at left, made on Printon. The little boy, lower left, was photographed by the author, Daphne Dorne (top left), Dava Arden (lower right) and the ceramic objects by Associated American Artists, were photographed by Bernard Einson, well-known New York photographer, in his studio. All of the pictures were processed in strict accordance with the information set forth in the article.

\*Ansco Technical Service Department

\*\*Reg. Trademark

## A Technical Division Feature

For experimental purposes, a simple cardboard mount can be made. However, for permanent use, a more substantial mount is desirable. Commercially available mirrors were found to have only slight effect on exposure or color balance since most of these reflect over 85% of all visible wavelengths. A prism may be used if available. In the experiments described here, a mirror of 4 x 4 inches was found to be adequate for use with a 12 inch f:4.5 lens used for exposing 8 x 10 inch prints of portrait subjects. Suitable first surface mirrors can be obtained from Evaporated Metal Films Corp., Ithaca, New York, or Semon Bache, 636 Greenwich St., New York 14, New York.

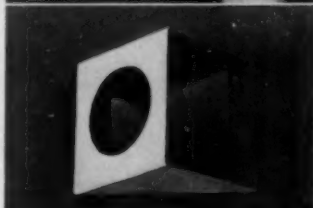
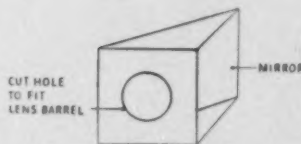
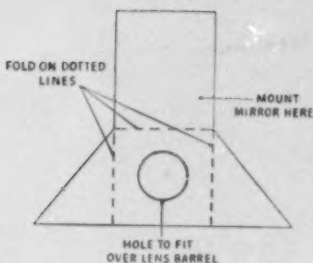
Our second problem, that of increasing the effective speed of the Printon material to a practical level, was solved by increasing the first development time up to double normal time. This increased the effective speed by approximately four (4) stops, or up to an effective exposure index of approximately 16. This, you will notice, is actually faster than most color films. The first development time used to obtain this speed was 26 minutes at 68F. This time can be reduced as much as 50% by high temperature (80F) processing.

The third problem, that of gradation control, is solved by increasing the color development time. In most cases, an increase of 30% over normal produces satisfactory gradation characteristics. Since normal color development time is on the order of 12 minutes, this means that for direct color print work, we use a time of about 16 minutes. Here again, this time may be reduced by approximately 50% by high temperature (80F) processing.

## Practical Aspects

Printon material is balanced to be used with tungsten type illumination, that is, approximately 3200K. If light sources of other color temperatures are used, the appropriate conversion filter or filters must be used. For example, if exposures are made by electronic flash, which we know to be a daylight quality light, a conversion #11 filter should be used on the lens. In addition to a conversion filter, some color compensating filters may be required to "balance out" individual emulsions. It is quite likely that the filtration required will not

(Continued on page 665)



Score on folding lines, bend to shape, then seal corners with Scotch tape. Mirror can be held in place with rubber cement. Hole should be a push fit on lens barrel. (Keep fingers off front surface of mirror!)

## EXPOSURE DATA FOR PRINTON

Illumination	Filter	Exposure Index
Tungsten (3200K)	none	16
		Guide No
Flash #2 or #22	none	200
Flash #2B or #22B	Conv. #11	80
Electronic Flash 400ws	Conv. #11	80
Electronic Flash 225ws	Conv. #11	66
Electronic Flash 100ws	Conv. #11	40

by **Blanche H. Adams**

## SPRINGTIME ON THE DESERT

A Nature Division Feature

Those who do not understand say that the desert is barren and promiseless. Only he who accepts its challenge by walking difficult trails reaps the rewards. One of these is in evidence in the spring when warm sun rays awaken the cacti which bring forth their delicate blossoms. Their earthly beauty is transitory, but photographic science can preserve it. This preservation may satisfy a personal desire for an individual collection, or it may, if properly classified and catalogued, become part of a permanent scientific nature collection. In either case, the role of the nature photographer is a worthwhile one.

Those not acquainted with the Southwest are surprised by the desert in the spring. They find it almost incredible that such unostentatious, rugged, cacti produce colorful and exquisite blossoms. Both black and white workers and color enthusiasts find this flora excellent subject matter.

It is not wise to venture forth without some knowledge of the desert, for it is not without its perils. Sturdy shoes are a necessity, for rocks, gravel and brush make desert trails rough. Excessive sun and heat call for drinking water, wide-brimmed hats and sun glasses; and long-sleeved shirts, though uncomfortable, will protect one from sunburn.

Rattlesnakes are a potential danger. During the heat of the day they seek the shelter of the shade, and one should exercise care as he goes in search of pictures. Special caution should be taken when one is on the desert during a shower or storm, for coolness and moisture bring the snakes into the open. I have been photographing on the desert for five years, often in dense growth, and have seen rattlesnakes on two occasions, both times after a shower. As a precaution, one should carry a First-Aid Kit for snake bite. The above is not meant to frighten prospective photographers interested in this type of work, but one must realize the necessity of care in this respect.

The flowers are abundant. The hedgehogs are the first to bloom, appearing in early April. They grow in clumps and of all the cacti blossoms, I have found them the most difficult from the point of composition. The Prickly Pear blossoms are unusually delicate, both in form and color; and good composition is easier to find because of the profuse blossoms and buds, and abundance of this plant. They change color during the day, turning from pale to deep yellow with an orange tinge as the day advances. The Chollas are beautiful in their wide range of red, yellow, bronze, green and silver. As they bloom in clusters, it is easy to select good composition for the flowers are numerous. The silver cholla plant, commonly called the "Teddy-bear" because of its resemblance to the little animal, has a greenish-silver blossom tinted with the most delicate touches of pink. The Barrel cactus blooms later in the season; and if one is fortunate, he may find a complete circlet of blossoms. (It is commonly said that a lost desert traveler can quench his thirst from one species of this cactus. Actually, the plants dehydrate in the hot weather and have very little available sap. Even when sap is present in this plant, it is still useless as a source of water, for it is in the form of an acrid mucilage which produces thirst instead of quenching it.) The Mammillaria, or pincushion cactus, likes to grow in the shade of a shrub; and its tiny blossoms form a circle around the top of the little plant giving it the appearance of a birthday cake.

The varieties mentioned, plus the Saguaro, grow in the vicinity of Phoenix, and not too far away one finds the Claret cup which grows in the higher regions and can be found easily by its large crimson patches of small blossoms. The Beavertails, with their rose-pink blossoms, are a joy to photograph. The members of the Rainbow family are of various colors and hues and are borne on a small plant which is almost overpowered by the large blossoms which it bears. During each

Top—*Eriocereus Jusbertii*. Center—*Peniocereus Greggii*. Lower—*Cereus Hilbmannianus*.

season these plants produce a different colored spine which give the effect of colored bands. The flowers of the Coryphanthas bloom in clusters, as does the Johnson cactus. The buds, blossoms and tree structure of the Joshua Tree make excellent pictures. The Joshua Tree forest is located between Congress Junction and Kingman, Arizona.

The above is not a comprehensive list but does include the most common varieties found on the desert around Phoenix.

The Desert Botanical Garden Of Arizona, located near Tempe, Arizona, (a few miles from Phoenix) is a source of not only the cacti mentioned above but also numerous varieties not native to the state. Scientists and photographers are welcome, but the latter must secure a photographer's permit from the Director.

Southwestern photography is by no means limited to cacti blossoms. Poppies, lupin, sand verbenas and numerous other desert flowers add color to the landscape. The Palo Verde tree is a mass of yellow when in bloom and the Ironwood tree has delicate lavender blossoms. The creosote bushes



*Nyctocereus serpentinus*

bloom a great deal, and the Ocotillo's flaming red flowers brighten the scene.

Heavy equipment becomes a burden in desert photography. It is best to leave it at some accessible spot, well protected from the sun, while one looks for specimens to be photographed. A tripod is necessary for close-up photography, as exposures based on bellows extension are long and necessitate a solid support. Ground glass focusing and composition are also possible when the camera is on a tripod.

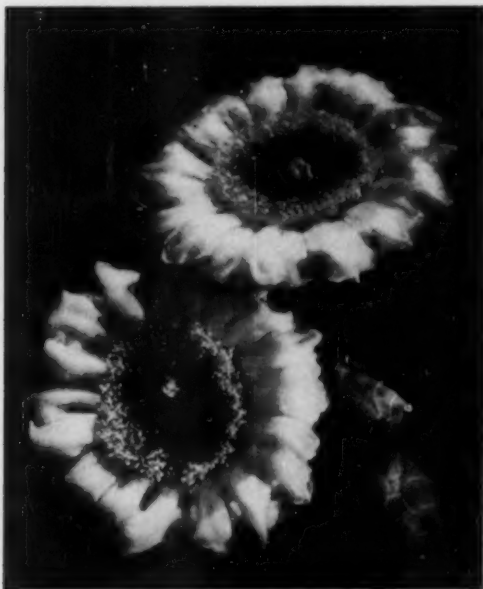
Metal foil reflectors serve to throw light on the dark plant area and thus they ease, to a great degree, the problem of the great contrast that one finds when photographing both light blossoms and a dark plant. Mirrors are not as satisfactory for they may produce a glare, yet I have photographed many Saguaro blossoms by light reflected from a mirror, for the blossoms were completely in the shade.

The nature photographer may record subject matter in its natural state or in a more formal arrangement. Both ap-

proaches, of course, have their place. Because natural backgrounds lend authenticity, I prefer to use the first approach whenever possible. If that is not feasible and the sky cannot be used as a background, I resort to the aid of artificial backgrounds.

For this purpose I prefer velveteen, for it does not have the glare of cardboards. If folded carefully it does not wrinkle badly. I also carry a piece of wallboard to which I thumb-tack or pin the velveteen, (clothes pins can be used also), and then I place it behind the flower to be photographed. A cloth background has only one disadvantage I believe, and that is that it picks up cactus thorns and dust which must be removed before each exposure.

When photographing a low cactus I place the background behind the plant, supporting it with a rock; in the case of a taller one, I hang the wallboard covered with velveteen on a spare, lightweight tripod which I carry for this purpose. This is very easy for I have punched holes in the board (two to hang it vertically, and two so that it can be hung horizontally)



© BHA Saguaro blossoms

and have threaded heavy cord through them. I find this more satisfactory than placing the background immediately behind the plant, because it does not become imbedded with thorns and it can be placed back far enough so that no hard shadow is thrown on it if a light background is used. Many of the thorns are very fine and difficult to remove, and it is well to carry tweezers to remove thorns both from the background,—and the photographer!

For black and white work, I prefer a light gray color because it permits tonal control of the background in the printing process. There are times, however, when I find it necessary to use a dark blue one in order to achieve the desired composition by etching out large areas on the negative. This is easily possible when a dark background has been used.

It was necessary to do this in the pictures of night blooming cereus used to illustrate this article. Saguaro blossoms grow in large clusters or groups and in order to achieve the desired composition in the picture used here, I had to etch

out nine buds along with part of the plant. The three blossoms of the "Queen of the Night" almost overpowered the slender stem on which they were growing, and the stem had to be attached to a stake which could not be removed except by etching. In other varieties, massed stems are a problem. One must realize that a cactus plant cannot be manipulated into good composition. There is much opposition to such a solid dark background, and rightfully so, but one finds it indispensable at such times.

For color work I use a navy blue background most frequently, for it dramatizes the blossoms and does not show a dark visible shadow as cardboards do. I seldom use the bright colors because color harmony is not easy with a limited assortment of colors; and also because they produce a "seed catalog" effect instead of a pictorial one.

Though the cacti blossoms are numerous, one does not succeed in getting a great number of excellent pictures on one trip. Considering traveling time to and from the desert, the time necessary to find the specimens and the relatively short time during the day that the blossoms are at their best, one can see that it takes many trips and hours of searching to get a large collection. The opening of the blossoms of most varieties depends on the sun; generally they are open about eleven in the morning. As heavy shadows are undesirable, one must avoid the noon hour and wait until the light angle is better. As the flowers begin to close around three o'clock in the afternoon, the day is gone before one realizes it. The chollas, however, open fully in mid-afternoon.

People who have not photographed these blossoms have no conception of the discomfort involved. Much walking with camera equipment is necessary. Insects, particularly gnats, flies and bees can be a decided annoyance. The wind often makes it difficult to make an exposure and causes much delay. At times, the heat is excessive, but photographers loaded down with equipment, a thermos bottle of drinking water, reflectors, tripods, backgrounds, countless supplementary aids,—and perhaps, a lunch too,—do have the courage and undaunted photographic urge to go in search of pictures, not once, not twice, but repeatedly. Often times, one feels amply rewarded; other times, he feels fortunate to have found just one fine shot during an entire day.

Those of us who live in the Southwest where these flowers predominate, can be quite selective in our choice of material. We have the opportunity to photograph the same subjects each season. We know, too, the seasonal aspects of the varieties which grow here and the locations in which they grow. Not all grow together, and in their native habitat, they grow in certain localities. We often drive a hundred miles or more hoping that we will be fortunate enough to find the blossoms at their best but when one photographs on week-ends only, this is not easy.

Various species of the night blooming *Cereus* grow in Arizona, and they can be found in the Arizona Desert Botanical Garden or in private gardens. Their large blossoms open after nightfall and close early in the following morning.

The photography of these blossoms does not differ from general flower photography by artificial light.

One of the most beautiful is the *Peniocereus Greggii*, commonly called the "Queen of the Night." It grows from a large tuber which resembles a sweet potato and is very difficult to find on the desert. Its drab stem resembles a dry stick and grows in the shelter of desert shrubs. An inexperienced eye would not recognize it as the potential source of the exquisite fragrant flowers which it bears.

The blossoms of the Saguaro, Arizona's State Flower, open at night also, but stay open sufficiently long in the morning to permit daytime photography. The Saguaro, referred to as the "Sentinels of the Desert" reach a great height and for close-up photography of these blossoms, it is necessary to find a plant which has low "arms" for the blossoms are borne at the tip of each one. Not only is the plant unique in its plant structure and growth, but also in its beautiful waxy flowers and bright red fruit which the Indians consider a delicacy.

Other cacti, along with the Saguaro, bear colorful fruit ranging from a cerise to a scarlet and dark red. Beautiful studies of these can be made, especially of the Prickly Pear.

It is the hope of the writer that this brief introduction will arouse interest in desert photography. The field offers unlimited opportunities as each spring brings with it, in the form of a photographic adventure, a challenge to the camera enthusiast.

## Home Movie Stories Are Easy

by Harris B. Tuttle, FPSA

A Motion Picture Division Feature

Nearly everyone who owns a movie camera manages to struggle through the job of exposing his first roll of movie film. The first roll is usually considered a test run—just to prove to one's self that the camera will actually make movies. When this first roll is returned from processing and projected, the initial test is completed. The very important question now is—what is going to be the subject for the next film—and the next—and the next?

First, it should be realized that movie making is a lot different than making still pictures. Each still picture usually does—or, at least, should tell a story. It can be of a subject—snapped while in rapid movement—or while in repose. A motion picture is made up of a number of separate scenes of an object or objects in motion or repose, but these scenes, when assembled in proper sequence should be related one to the other and should also tell a story.

While there may not be movement in every scene, there is an over-all movement of progress in the development of the story being told.

The person making snapshots with a still picture camera often does make a story record of an event, merely by making snaps of each related event in the order in which it occurs. Such still pictures usually require considerable explanation in the form of titles.

Motion pictures, on the other hand, merely by tying together related movements, can tell a story without titles or oral explanation.

The basic difference between a still and a motion picture is that a motion picture should be made of moving objects, or convey an idea of movement.

The motion picture as a means of communication is more powerful than the written word. By following a focal point the motion picture can direct and lead one's thinking into practically any desired channel. The subtle inferences that can be conveyed in a foot or two of movie film would require pages of the written word to explain and then perhaps the subtle inference would be lost. In a motion picture the raising of an eyebrow or the dropping of an arm to the side can

convey more information than a paragraph of written words.

The problem of teaching persons who have motion picture cameras to use them to record movement and tell a story through related scenes is not an easy one to solve.

Probably ninety per cent of the amateur movie camera users in the world today are snapshooters. Many of them may have owned a still camera before buying a movie camera. In making pictures with the still camera, they would stand the subjects up out in the sun, tell them to hold still—and smile—then they would snap the picture.

A friend of mine did just this in making snapshots of his little daughter's birthday. He made a snap of her blowing out the lighted candles on the birthday cake, and another snap of her starting to cut the cake.

By her next birthday, he had a movie camera. Now he did exactly as he had with his still camera. He made a few feet of her blowing out the candles and a few feet more of her cutting the first piece of cake. Yes, this time the movements of blowing out the candles and cutting the cake were recorded in motion. Actually these were movie snapshots, but only one step removed from the still snapshots.

Perhaps the difficulty in using a movie camera properly lies in the fact that most of us have never been trained to think in terms of telling a story with a series of motion picture scenes. In view of this, perhaps it is amazing that we, as amateurs, have done as well as we have. However, if we are going to have the most fun and satisfaction and make motion pictures of which we will be proud, we must learn to think in terms of telling a story with a movie camera.

In using the word story, I do not mean the Hollywood-type of story filmed for the theater. I mean the simple story contained in every day events of family life. The birthday party, the wedding—Christmas or New Year's parties—a family picnic or swimming party, or any project around the home.

Each of these events or occasions start somewhere—go somewhere—and end somewhere.

Let's go back to my friend's birthday party movie of his little daughter. The birthday party idea started way back three weeks before when his wife decided to have a party and invite several of the neighbor children and playmates. Why not start the movie story at this point?

First, there should be a title stating the topic of the movie such as "Nancy's Fifth Birthday—and the date and year." The film should start off with scenes of mother addressing the invitations—and a close-up insert of the invitation so that everyone can read it. This close-up title sets the stage for the scenes to follow. (Such titles can be typed on a typewriter and filmed in a jiffy with the Cine-Kodak Titler).

It says—You are invited to

Nancy's Fifth Birthday Party  
November 9th, 1953  
at 2:30 in the afternoon  
1220 University Avenue

Now the audience knows what it's all about.

There should be close-ups of Nancy helping mother by sealing the envelopes and affixing the stamps, then a shot of Nancy dropping the invitations in the mailbox. Children are most cooperative and readily enter into the fun of just acting natural in making scenes such as this. Give children opportunity to do things and you'll be surprised at the wonderful related action scenes you can make.

A title can now be used to bridge the gap between the mailing of the invitation and the day of the party. The title could be as follows: "The Big Day Arrives."

The next scene could show mother brushing Nancy's hair and adjusting her dress—then another title reading "In the Meantime—"

Then, show Grandma taking the cake from the oven—frosting it and setting the five candles in the frosting.

The next scene could be of the delivery man with a gallon

of ice cream. Then, a shot of Aunt Mary setting the table with party favors.

Now, let's go back to a shot of Nancy with mother placing a big blue ribbon in her hair.

Now, to a close-up of the clock with hands at 2:29.

Now, show one of the little guests coming up the walk to Nancy's home with a long package in his arms—a package almost as big as he is. Get him going up the steps and then reaching for the bell button. (Make two or three shots from different points of view. One coming toward the camera, one from the rear as he goes up the steps, and close-up as he reaches for the bell button.)

Perhaps he has to stand on his tiptoes to reach it. Make a close-up of his little feet on his tiptoes—then flash to a close-up of his little finger on the bell button.

As soon as he pushes the button, something happens—now make a close-up of the bell showing the clapper vibrating—just a short shot—make only 6 to 8 inches of film.

When the bell rings, of course Nancy hears it. Now, back to Nancy, showing her jumping with joy as she is alerted by the door bell and get her dashing off to answer the door.

The next scene is a close view of Nancy opening the door and all the little guests are there with presents—they all come in and present Nancy with their gifts.

Now for the movies of the party games. Pin the Tail on the Donkey, blindfolded, London Bridge is Falling Down, and other similar party games. And, of course, movies of Nancy opening all of her gifts.

Then comes the big moment when they are all called to the birthday lunch.

Get the children around the table—get a shot of them passing the ice cream. Perhaps one little fat fellow keeps passing the ice cream on looking for the biggest dish for himself.

Perhaps one of the younger guests may get ice cream all over her face. These are the opportunities for close-ups that make wonderful shots.

Then comes the moment when the candles are lighted, and now for the scene of Nancy blowing out the candles and cutting the cake.

The picture can end with Nancy at the door bidding them all good-bye as they leave.

A film record such as this of Nancy's birthday tells the whole story. It starts somewhere—goes somewhere and ends somewhere. It's a short story—a story of a family incident. It can be filmed with about 200 to 400 feet of 16mm film or 100 to 200 feet of 8mm film, depending upon the number of interesting details filmed.

One can go as far as he wishes in details—scenes of grandma icing the cake and setting the candles. Scenes of Aunt Ruth setting the party table. All such scenes are related and add interest to the film.

It's the type of family record that will become more valuable each year as time goes on. In just a few short years, fifteen, perhaps—Nancy will be a young lady, the other children that were at the party will also be grown to young manhood and womanhood. The only time that complete records of their childhood can be made is when they're children, not when they are grown. The pictures made of them when they are grown will also be equally valuable in another fifteen or twenty years. These same pictures will be priceless to Nancy when she herself is a grandmother.

The important point, however, is to include the details in movies—pictures of the events as they are planned and as they happen.

One does not need to be a Hollywood cameraman or director to make a motion picture. Anyone that can write a letter or a telegram can learn to convey the same type of message with a movie camera on motion picture film.

It's the filming of the little details that help to tell the story

(Continued on page 664)

# Who's Who in Pictorial Photography 1951-1952

By C. A. Yarrington

This is the third annual record of exhibitors in all of the accepted Pictorial Photographic Exhibitions in the world, during the 1951-52 photo-year, whose opening date was between July 1st, 1951 and June 30, 1952.

Included in the record are the results from those exhibitions which have, in the opinion of the PD Salon Board, met the Minimum Requirements as published in the June, 1952, Journal. The Board has been very liberal this year, in applying the Requirements, as a courtesy to some salons which were not yet fully informed about them, but which actually followed the main requirements.

This year the Board has stressed the following major considerations rather than a strict compliance with all items. These considerations involved:

1. Exhibition open to all with early and adequate publicity, which is necessary if all are to have a chance to send entries.
2. Some kind of schedule, listing the dates on which the various specific actions will be taken.
3. Three or more judges on the jury, with names of judges stated in the entry blank or catalog.
4. Maximum exhibition period of one month, with two additional weeks for each other city where the prints are to be shown.
5. Issuance of a catalog within a reasonable time—not over two months from date of opening of salon, and the supply of a catalog to all entrants.
6. Return of prints approximately 60 days after the last day for receiving entries, with suitable extension where the exhibition involves two or more cities.

Next year, a more strict compliance with the Minimum Requirements will be expected and Exhibition Committees desiring PSA approval of their shows should make a serious effort to conform to the current rules which have been given worldwide distribution.

The objective of the Salon Board is to establish and keep print exhibitions on a high level, and to be fair to exhibitors, salon committees, and the public. It is not their purpose to foster competition between exhibitors, because there can never

be a real meaning to such competitions as there is no yard-stick by which artistic efforts can be truly measured. Hence a numerical listing is not given.

The Salon Board will continue to assist those committees promising adherence to the Minimum Requirements and will urge exhibitors to patronize those shows.

The following 74 exhibitions have been accepted, listed according to the date of opening of the show. This compares with 53 exhibitions listed last year, and indicates an increase in the number of exhibitions conforming to our rules. We have records covering a total of 110 exhibitions held in the world this photo-year. The others, 36 of them, failed in some important particular to follow our Requirements.

The list has been compiled from about 4000 cards, and lists all those who have exhibited in two or more exhibitions during the year. We have tried to correct and eliminate errors which always show up in the catalogs, but if there are any questions about individual listings, you may write to C. A. Yarrington, 50 Church St., New York, who will be glad to reply and explain any discrepancy.

## SALONS LISTED

Memphis, 51, Midland, Hartford, San Sebastian, Illinois, Copenhagen, Edinburgh, Vancouver, Truro, Sacramento, Antwerp, Witwatersand, Cleveland, Puyallup, Amsterdam, 11th, West Ontario, Jonkoping, Zaragoza, Brussels, Houston, PSA-Detroit, Bath, Scottish, 35th, Evansville, Chicago, Ghent, Zagreb, Mysore, Miss. Valley, Arizona, Santiago, Victoria, Hong Kong, Lincoln, Milwaukee, Minneapolis, Ahmedabad, Lucknow, Des Moines, Springfield, Japan, Bordeaux, Valparaiso, Wilmington, Birmingham, Whittier, Rochester, Adelaide, Philadelphia, Boston, Pittsburgh, Worcestershire, PPA-NY, Cripplelegate, Seattle, Solihull, Bergen Co., Chaleroi, Rockford, Portland, Louisville, Toronto, South Africa, Beograd, Cincinnati, Montreal, St. Louis, Bristol, Norton-on-Tees, Baltimore, Finger Lakes, Scottish, 36th, Southwest, Amsterdam, 12th.

Note that, because of local conditions, several cities held two exhibitions in our photo-year; we have included both of them in this list.

## UNITED STATES AND CANADA

Name	Exh	Prints
<b>A</b>		
Aalburg, Anders, Memphis	2	5
Alabama, Clarence, Cincinnati	2	3
Acosta, Bernard M., Saranac Lake	29	51
Alfred, Lewis, Brooklyn	3	4
Allen, F. C., Monterey, Calif.	3	4
Anderson, Geo. F., La Canada, Calif.	2	2
Anderson, John S., Grand Island, Nehr.	21	41
Arai, Clarence, Seattle	20	33
Armstrong, J. Elwood, Detroit	17	46
Astor, Mercedes G., Sayville, L. I.	13	20
<b>B</b>		
Bafford, Edward L., Towson, Md.	6	19
Bahmon, Axel, Yellow Springs, O.	3	14
Ballentine, Grace M., Upper Montclair	35	72
Barker, Henry W., Glenbrook, Conn.	7	9
Barnes, John F., San Jose, Calif.	21	45
Barnes, Kenneth C., Allston, Mass.	2	2
Barth, H. R., Toronto, Ont.	8	11
Bates, Herman W., Worcester, Mass.	6	13
Bauer, Fred, Memphis, Tenn.	6	11
Bauer, Lloyd C., La Canada, Calif.	23	36
Bauer, R. H., Villa Park, Ill.	3	4

Name	Exh	Prints
Baxter, Geo. A. H., N. Vancouver, B.C.	3	4
Bealmer, James I., Baltimore, Md.	10	18
Beede, R. W., Youngstown, O.	9	17
Bela, Basil A., Great Neck, L. I.	3	7
Bentley, F., Vancouver, B.C.	2	4
Benson, John, Philadelphia, Pa.	2	7
Biggs, Harold M., Alton, Ill.	26	46
Biggs, Edythe, Alton, Ill.	20	30
Bishop, DeWitt, Sacramento, Calif.	5	14
Bishop, Mike, Lynbrook, L. I.	8	22
Bittman, Florence R., Jamaica, N. Y.	6	11
Bivins, A. L., Omaha, Neb.	5	7
Blythe, Alfred, Edmonton, Alta.	14	27
Boisier, Ashley A., Baltimore, Md.	32	60
Bohlen, Roy J., S. Orange, N. J.	13	27
Boison, L. N., Pelham, N. Y.	27	45
Boisr, L. L., Detroit	3	8
Bow, Geo., Los Angeles	12	22
Bower, John W., Woodstock, Vt.	6	9
Boylan, Frank J., New York	22	41
Boynton, H. R., Rochester	7	15
Bradsher, Alton D., Richmond	6	12
Bresciani, P. C., Seattle	2	3
Bromer, K. W., Rochester	15	36
Bricker, Jos. S., Vancouver, B.C.	9	28

Name	Exh	Prints
Bronson, T. L., New York	57	134
Brooks, W. H., Rock Island	5	7
Brown, Earle W., Detroit	28	72
Brown, Harvey W., Los Angeles	7	14
Brown, R. H., Newburg, N. Y.	2	2
Brown, Wilson R., Lancaster, Pa.	16	32
Brownell, D. C., San Francisco	8	10
Bryan, Don., Chicago	9	13
Buker, Chas. B., Birmingham, Mich.	29	79
Bursack, A., Millburn, N. J.	7	9
Burroughs, J. H., Trail, B. C.	3	6
Burt-Smith, Evelyn, Victoria, B.C.	13	18
Bush, Wm. E., Berkeley, Calif.	24	43
Buxton, Eugenia, Memphis	62	142
Byers, Jack, Los Angeles	3	3
<b>C</b>		
Callcott, S. H., Omaha	2	4
Calvert, Fred, Chester, Pa.	4	4
Camp, Robt. W., Rochester	2	8
Campbell, J. W., Montreal	4	9
Candary, Ruth, Tulsa	6	12
Carr, Willard H., New York	14	22
Cavalliere, Nick., New Haven	2	3
Chapman, V. M., Pittsburgh	6	12

	Esh	Prints	Name	Esh	Prints	Name	Esh	Prints
Chappelle, W. F., Rochester	6	13	Harrison, Florence, Redondo Beach, Calif.	2	4	Lum, G. H., Honolulu	2	7
Chen, Fred, Medford, Ore.	2	2	Hartman, Helen M., Chicago	6	10	Lyon, R. H., Victoria, B. C.	6	10
Chin, Que, Seattle	4	5	Hartman, Howard A., Chicago	25	44			
Chiu, Yang A., Seattle	7	12	Hartwell, G. M., Fresno, Calif.	7	19			
Chow, Sam K., Seattle	10	17	Haweswood, Irma G., Elkhart, Ind.	26	57	Mc		
Churchill, H. W., Boston	2	3	Hay, John O., Cleveland	14	27	McAlexander, Nina, Birmingham, Ala.	2	3
Clark, E. F., Ridgewood, N. J.	2	3	Heacock, Esther, Wynote, Pa.	2	2	McClelland, R. T., Wilmette, Ill.	3	4
Clarke, A. H., Syracuse, N. Y.	5	8	Heard, J. R., Wyandotte, Pa.	2	3	McKenzie, W. P., Pelham Manor, N. Y.	9	14
Cochran, C. F., Chicago	3	5	Heller, F. J., Bartlesville, Okla.	62	166	McMenemy, Elizabeth S., Barbara, Calif.	7	17
Cole, Fred L., Philadelphia	7	9	Hennings, A., Seattle	3	6	Moeur, I. A., Victoria, B. C.	28	70
Colman, Jay, Detroit	3	3	Hervey, R. G., Libertyville, Ill.	10	13			
Collins, L. G., Chicago	4	5	Hertzog, J. L., Saginaw, Mich.	4	4	M		
Conway, W. F., Short Hills, N. J.	7	9	Hicks, R. S., Jersey City, N. J.	2	2	Mahon, R. L., Elmhurst, Ill.	23	38
Corlisle, G. F., Dunmont, N. J.	2	2	Hildebrand, H. V., Albany, Calif.	2	2	Mansfield, Carl, Bloomington, O.	52	109
Cressett, E. C., Chicago	2	2	Hindman, B. W., DeWitt, N. Y.	51	45	Manzer, C. W., New York	15	34
Crone, Harvey, Cranbrook, Mich.	9	20	Hirshies, Emil, San Francisco	2	5	Manzer, Helen C., New York	14	34
Cuculich, Branka, Chicago	8	13	Hodgson, J. F., San Mateo, Calif.	13	21	Maples, P. B., Brockport, N. Y.	3	6
Cunliffe, Paul R., Chicago	7	7	Hoffman, I. F., Saginaw, Mich.	3	5	Martin, Sarah, Rockwood, Mich.	3	9
Curtis, H. E., Dubuque	2	2	Hogan, C. H., Oklahoma City	3	4	Marx, Hans, Baltimore	3	6
			Hogan, John R., Philadelphia	4	9	Massey, H. C., Riverside, Calif.	16	25
D			Homan, C. E., Chicago, Ill.	11	21	Maymon, J. H., Pawtucket, R. I.	2	2
Dahby, G. E., Oak Park, Ill.	19	29	Hong, D., Hartford	2	2	McChin, Catherine, Wynwood, Pa.	2	3
Dakin, S. C., Nanaimo, B. C.	2	3	Hock, C. J., Seattle	3	3	Meister, Frank, Kansas City, Mo.	13	20
Dancy, Edwin, Houston	2	2	Horne, W. C., Tulsa, Okla.	3	2	Meyers, W. S., Rochester	2	3
Daniel, F. R., Seattle	3	3	Hovath, A. L., Dayton, O.	9	31	Miller, F. H., Cockeysville, Md.	2	3
Darvas, David, Cleveland	2	8	Houston, Shirley M., Rochester	3	4	Miller, Lowell, Rochester	57	159
Daubecker, F. S., Chicago	2	2	Howard, L. A., West Hartford	2	2	Miller, P. B., South Bend, Ind.	2	2
Davis, John F., Pittsburgh	2	2	Hoxie, G. R., Oxford, O.	2	5	Miner, H. C., Old Greenwich, Conn.	7	8
Davis, Harold R., Elmira, N. Y.	14	21	Hulet, Betty H., Chicago	17	29	Mischler, D. V., Smithville, O.	2	3
Day, Wm. C., Springfield, O.	8	12	Hunt, R. B., Greenwich, Conn.	3	3	Moore, G. R., Alexandria, Va.	4	5
Decker, M. W., Carpinteria, Calif.	5	12	Hunter, F., Churchville, Pa.	6	9	Moore, M. G., Cincinnati, O.	6	6
Delboice, B. S., Springfield, Ill.	3	4	Hut, Sydney, New York	2	5	Moss, Geo. J., Bergenfield, N. J.	14	23
Dennee, H. E., Flint, Mich.	2	2	Hyman, A. H., Rochester	12	24	Murray, D. A., East Orange, N. J.	19	39
Derber, C. J., Jackson, Miss.	6	7	Hynes, Paul, Cincinnati	3	3	Myers, Lida W., Elma, Wash.	2	5
Dedmon, R., Englewood, N. J.	3	4						
DeKloster, E. T., Philadelphia	5	10	I			N		
Devon, P. E., Moline, Ill.	6	10	Igersheimer, Alice, Brookline, Mass.	12	26	Nakata, P. T., Chicago	2	2
Dick, J. F., Victoria, B. C.	8	10	Izuel, Sam., Seattle	7	11	Newell, G. M., Santa Barbara, Calif.	2	6
Dixon, C. S., Tallahassee	3	4	J			Newhall, E. G., Santa Barbara, Calif.	4	14
Dixon, Glenn, Mt. Vernon, Wash.	2	4	Jackson, H., Signal Mt., Tenn.	2	2	Nichol, Carl, Tucson, Ariz.	2	3
Dobro, Boris, Santa Barbara	46	136	Jackson, R., Tacoma, Wash.	2	2	Nofsinger, F. A., Roanoke, Va.	4	6
Dobson, D. T., Warrensburg, Mo.	5	7	Jacobs, E. J., San Francisco	6	10	Nome, Y., Seattle, Wash.	4	7
			James, Andrew, Vancouver, B. C.	2	4	Norris, Dorothy L., New York	4	4
E			Johansen, Elizabeth, New Castle, N. H.	5	13	Norih, E. C., Baltimore	10	15
Ebbefeldt, Ernst, Jackson Hts., N. Y.	5	9	John, Jos N., Philadelphia	8	12			
Edgerton, R. F., Rochester	43	91	Johnson, J. T., Santa Barbara, Calif.	7	11	O		
Ellis, Gisela, Waban, Mass.	12	27	Jones, H. J., Montgomery, Ala.	19	42	Oberlin, H., Carthage, O.	2	3
Ellis, Leo A., Waban, Mass.	8	22	Jordy, Florence, Madison, N. J.	20	37	Ober, David, Bellevue, O.	2	3
Endre, J. M., Jackson, Miss.	10	23	Jost, C. B., Santa Barbara, Calif.	3	3	Ochotts, Nicholas, Edmonston, Alta.	13	20
Enderberg, H. J., Bloomington, Ill.	2	2				Ochsner, B. J., Durango, Col.	6	7
Ericksen, H. J., Lincoln Plk., Mich.	4	6	K			Ochtman, L., Ridgewood, N. J.	7	10
Ettinger, Lillian A., Chicago	10	16	Kahnau, F. C., Philadelphia	21	48	Oehl, Art. H., Winnetka, Ill.	19	37
			Kannde, J. D., Roanoke, Va.	4	6			
F			Kanzus, L. L., Public Beach, Calif.	2	4	P		
Fairbanks, Chas. W., Rochester	15	27	Kaminski, E. J., Calumet City, Ill.	2	4	Panter, R. A., Toronto, Ont.	15	35
Faight, F. A., Philadelphia	16	22	Kemper, R. V., Cleveland	2	3	Parker, L. J., Rochester	2	4
Fichtelberg, S., New York	2	2	Keith, E. W., Windsor, Can.	7	11	Pazovski, K., Cincinnati	9	18
Filmore, F. A., St. Louis	2	2	Kelly, F. V., Birmingham, Ala.	5	6	Pease, D. W., Winnetka, Ill.	15	24
Firth, Caryll R., Trappe, Md.	6	10	Kennedy, J. E., Tulsa, Okla.	18	34	Perry, Horace, Montgomery, Ala.	10	17
Firth, Tom, Trappe, Md.	6	10	Kios, A., Schenectady, N.Y.	6	7	Pertsoff, V. A., Carters Bridge, Va.	2	2
Fish, John I., Rochester	54	126	King, Barton, Niagara Falls, N. Y.	21	48	Petret, V. E., Lincoln, Neb.	12	23
Fiz, F. W., Chicago	11	21	Kirkade, R. L., Kansas, N. Y.	2	6	Pfister, C. E., Elgin, Ill.	3	3
Fletcher, Jack M., Memphis	13	33	Kiuling, V., Baltimore	9	19	Phlegmy, M. M., Glendale, Calif.	7	16
Flood, Howard, New York	13	33	Klarquist, M. T., Minneapolis	5	8	Piogram, D., Bartlesville, Okla.	3	8
Fogle, L. C., Rochester	10	20	Koenig, E. H., Kenmore, N. Y.	3	3	Plumer, Mrs. E. C., New Castle, N. H.	3	8
Foster, LaFie, The Dalles, Ore.	2	2	Koller, H. K., Rochester	14	23	Plumhoff, Wm. R., New York	3	3
Frank, Maurice, Cranston, R. I.	6	8	Kosak Paul, Cleveland	2	3	Pratto, Dorothy, St. Louis	6	13
Frith, H. W., Vancouver, B. C.	2	2	Kuehl, F. H., Rock Island, Ill.	8	17	Pratte, Paul K., St. Louis	6	17
Frost, Rex, Toronto	10	23	Kunkel, K. F., New York	6	11	Puggard, I. A., Kensington, Mich.	26	66
Fuller, F. E., Bloomington, Ill.	16	33				Purdy, G. W., Port Orchard, Wash.	2	2
Fuller, Ruth, Bloomington, Ill.	7	14	L			Purinton, F. L., Winston, Ill.	8	11
			LaPelle, R. R., Philadelphia	7	10	Putterbaugh, R. E., Dayton, O.	2	4
G			Lanton, Walf, Santa Barbara, Calif.	6	14			
Galtbreith, J. F., Toronto	2	4	Leach, K. L., Pittsburgh	6	9	R		
Galtbreith, J. M., Toronto	3	7	Leadbetter, J. W., Portland, Me.	2	2	Ralkowski, S., Seattle	9	13
Galloway J. W., Edmonton	29	53	Leellane, R. J., West Hartford, Conn.	5	8	Randall, B. B., Orinda, Calif.	4	9
Gauscheu, L. F., New Orleans	3	5	Lee, Wellington, New York	42	92	Rapacek, K. L., Elgin, Ill.	3	3
Garrison, W. L., Westfield, N. J.	8	14	Lemas, Milo, New York	2	2	Raphals, V., Chicago	3	4
Geor, E. T., Riverside, Conn.	19	49	Leitz, Blanche, Wichita, Kans.	5	11	Reed, Lewis T., Mt. Prospect, Ill.	9	21
George, R. V., Towson, Md.	32	76	Letts, Martin W., Wichita, Kans.	5	9	Richards, D. J., South Bend, Ind.	3	3
Goets, H., Victoria, B. C.	2	2	Letch, L. S., New York	6	26	Ring, Paul F., Richmond Hts., Mo.	2	6
Goldman, Mort, Toms River, N. J.	2	2	Letts, Evelyn, San Francisco	4	8	Robert, Alma R., Chicago	3	3
Goldsmith, H. G., Newark, N. J.	7	14	Long, Robert, New York	10	15	Roberts, E. C., Arden, Del.	2	2
Goldsmith, Rhys, Jackson Hts., N. Y.	10	15	Low, Elmer, Fresno, Calif.	8	12	Robertson, J. S., Cap S'Aigle, Que.	2	2
Goldsmith, Simon, Jackson Hts., N. Y.	13	19	Low, W. W., Chicago	3	5	Rosch, L. W., Seattle	2	5
Gould, Hal, Loveland, Calif.	2	2	Lichten, E. B., Chicago	16	26	Roschick, C. G., Houston, Tex.	4	7
Grasso, A., Chicago	2	3	Limborg, T., Minneapolis	10	25	Romig, O. E., Pittsburgh, Pa.	29	61
Gray, Larry, St. Louis	5	8	Lindahl, R. E., Drayton Plains, Mich.	6	10	Ross, R. A., St. Louis	2	2
			Littler, R. D., Boston	12	31	Rowland, W. M., Bakersfield, Calif.	2	3
H			Litvel, Otto, New York	12	31	Ruys, Edith M., Sioux City	4	9
Haffer, Virna, Tacoma, Wash.	5	5	Loggare, J. M., Rock Island, Ill.	3	6	Ruch, Lina A., Syracuse, N. Y.	3	2
Hagen, E. E., Milwaukee	11	17	Lookanoff, V. A., Detroit	16	44	Ruchholt, G. C., Cincinnati	32	69
Halt, G. M., Rochester	28	66	Loos, Lee, Everett, Wash.	2	2	Russel, LeRoy, Prescott, Ariz.	2	2
Hall, Shirley, San Marino, Calif.	32	71	Luce, C. F., Atlanta	5	11			
Hampfer, Kenneth Sq. Pa.	6	17	Lukin, T. S., Seattle	16	33	S		
Hampfer, Hilda, Kenneth Sq. Pa.	2	3				Sailors, H. R., Bartlesville, Okla.	14	26
Hastings, Roy, Toronto	2	3				Samms, J. H., Peoria, Ill.	2	2



Name	Exh	Prints	Name	Exh	Prints	Name	Exh	Prints
<b>P</b>								
Palmerio, F., Sao Paulo	3	3	<b>EGYPT</b>					
Pereira, A. F., Rio de Janeiro	3	5	Caruso, Henry, Cairo	3	5	Chaplin, W. A., Salisbury	5	10
Pereira, Ary, Niteroi	3	3	Sidaway, Ronald, Cairo	15	22	Clark, W. H., Woodford Green	4	7
<b>R</b>								
Rego, G. de S., Rio de Janeiro	2	4	<b>FINLAND</b>					
Rodrigues, N. de S., Sao Paulo	4	4	Holstrom, Trond, Helsinki	15	32	Dalton, C. W., W. Draxton	6	7
Rosenbauer, S., Niteroi	3	5	Pitkanen, Matti A., Helsinki	3	5	Derby, W. E., Bath	4	6
<b>S</b>								
Salles-Ferreira, F. de, Niteroi	2	2	Ravinemi, Hilja, Helsinki	2	2	Davies, C. Cecil, Bath	2	5
Salvatore, E., Sao Paulo	14	24	<b>FRANCE</b>					
Serrano, L. C., Pto Alegre	2	3	Auradou, Pierre, Paris	2	6	Davis, Ian A., Bournemouth	2	3
Silva, C. D. da, Rio de Janeiro	2	3	Bienaim, Jean, Le Mans	26	51	Day, L. E., Westcliffe/Sea	4	9
Silva, Ivo F. da, Sao Paulo	2	3	Boinet, Gilles, Hede	4	6	Deanling, G. T., Southgate, London	2	4
Sommer, F., Niteroi	3	6	Brothanne, G.	2	3	Delaney, John P., Coventry	3	5
Souza-Lima, A. A. de, Sao Paulo	7	8	Coquelin, Andre, Rennes	4	5	Delaney, J. A., Coventry	4	8
Stelkens, J. A. J., Pto Alegre	2	2	Descamps, Emile, Roubaix	17	21	Dicks, P. R., Trowbridge	4	6
Strebl, P. D., Pto Alegre	3	7	Innegraven, A., Turcoing	3	3	Dixon, R., Birmingham	2	7
Suraze, A., Niteroi	3	4	Linchet, Andre, Châtellerault	2	2	Duke, A. B. C., Clacton/Sea	7	7
<b>T</b>								
Tavora, J., Rio de Janeiro	11	21	Longere, Andre, Lyon	2	3	<b>E</b>		
Trevellin, S., Sao Paulo	2	2	Monard, R., Paris	2	4	Ellis, Arthur, Paisley	2	3
Truado, J. F., Rio de Janeiro	2	2	Paget, Jean, Lyon	2	2	Evans, Derek E., Hereford	3	3
<b>V</b>								
Van de Wyer, Sao Paulo	5	10	Prompsand, A., Châtellerault	3	3	<b>F</b>		
Vasconcellos, J., Niteroi	2	2	Robert, V., Paris	2	2	Fairlie, Dorothy, Greenock	2	2
Victor, Ada S., Sao Paulo	3	3	Roussel, Pierre, Clichy	8	20	Fearnley, B., Middlesbrough	2	5
<b>Y</b>								
Yalenti, J. V. E., Sao Paulo	8	9	Thullier, Robt., Cne de Naintré	2	2	Fleming, Jos., Birmingham	3	3
Yoshida, R. H., Sao Paulo	3	3	Vivier, Claudio, Roubaix	14	20	Fisher, Arch., Motherwell	2	6
<b>Z</b>								
Zany, C. A., Rio de Janeiro	2	2	<b>GERMANY</b>					
<b>CENTRAL AMERICA</b>								
Varona, E. A. de, San Jose, C. R.	9	10	Althaus, Herbert, Munchen	3	6	Foster, Gordon P., Solihull	9	19
<b>CHILE</b>								
Bartens, E. L., Santiago	5	5	Angenendt, Erich, Dortmund	7	22	Foster, W. A., Skipton	2	2
Boettcher, H., Santiago	2	5	Arnold, H., Fussen im Allgau	6	9	Frost, W. E., Smettwick	3	5
Roy, Miguel, Santiago	2	2	Aussem, M., Leverkusen	2	7	<b>G</b>		
Cabrera S., J. H., Santiago	2	2	Beutler, Willi, Hamburg	3	6	Gee, McRichard, Liverpool	7	19
Collag, Ivan, Santiago	2	2	Bilstein, Anton, Munchen	3	5	Gibson, A., Paisley	5	6
Forestier, Agnes, Valparaiso	2	5	Boehler, Otto, Munich	2	2	Gibson, Jack, Dumbartonshire	2	4
Gili-Montal, F., Santiago	2	3	Boese, Carl, Neu Isenburg	2	5	Gilchrist, James C., Pittlebury	2	3
Camel-Fernandez, J., Valparaiso	2	6	Brumm, H. W., Sprees	7	12	Golding, R., St. Sampsons	3	3
Herreros E., Arturo, Valparaiso	3	3	Claus, T., Esslingen	2	4	Goodral, R., High Wycombe	2	2
Hochhauser, L., Santiago	3	3	Feldner, George, Munchen	2	5	Gooden, Joyce B., Coventry	3	5
Hohmann, J., Carlos, Santiago	2	7	Freudenberger, F., Munchen	4	4	Granger, Ernest G., London	2	7
Hoogeloorn, W., Santiago	3	7	Geitinger, Fritz, Klevé	3	5	Grant, Richard, Leith	2	4
Jurgens, C., Ilse L., Valparaiso	2	3	Grimm, Karl, Frankfurt	4	4	Grier, Wm. E., Northampton	2	4
Kabath, R., Victor, Santiago	2	5	Gunter, Franz, Köln-Sule	2	3	<b>H</b>		
Lira-Vergara, J. E., Santiago	2	7	Harren, Ludwig, Nurnberg	4	4	Hall, Mildred, Stratford/Avon	2	2
Marin F., Jose A., Valparaiso	2	2	Hennenberger, R., Munchen	7	16	Hamilton, Alex. H., Glasgow	2	4
Marti-Vidal, A., Santiago	2	3	Hill, Hans, Munchen	3	3	Harding, R., Bournemouth	2	3
Moses, G. de, Santiago	2	5	Hirsch, Peter, Stuttgart	3	8	Harfield, G. S., Derby	4	8
Moya-Ramirez, R., Rancagua	2	2	Holla, Max, Munchen	5	6	Harper-Roberts, H. J., Chester	3	5
Munoz-Cano, E., Santiago	2	6	Kertman, Peter, Prina/Chiemsee	2	2	Hawkins, G. L., Minehead	3	7
Nieto-E, J. J., Santiago	10	17	Kozas, Anton, Munchen	2	2	Haye, V. J. de la, Shrewsbury	2	5
Orellana, D. D., Valparaiso	2	4	Kohler, Karl F., Kohl-Niehl	3	5	Head, N. A., Upper Parkstone	4	6
Quevedo-Rojas, C., Valparaiso	2	6	Krempf, Josef, Munchen	2	3	Herbert, Donald S., Southampton	6	13
Rubke-Oportus, G., Valparaiso	2	3	Meiners-Boelken, Julie	2	7	Hickman, H. C., Southampton	2	5
Sanchez-Reyes, P., Santiago	2	4	Michaelis, Peter M., Hamburg	7	10	Hildersley, London	2	3
Schlosser, G., Quilque	3	7	Pauls, Max, Amberg	12	17	Holder, W. E., Barnstable	2	4
Stockins, E., Valparaiso	3	7	Rattig, Hirsch, Bremen	18	40	Holland, D. E., Glasgow	2	4
Von Dessauer, E., Santiago	2	6	Rattig, Rudolph, Munich	2	2	Hudson, H. R., St. Leonards/Sea	38	96
Wiedmaier, G. B., Valparaiso	2	8	Reicewitz, W., Neustadt/Hardt	3	7	Hughes, G. J., Bridge of Allan	25	45
<b>CUBA</b>								
Arguelles, Enrique, Havana	2	7	Reng, Wilhelm, Alttotting	2	2	<b>I</b>		
Carvajal, L., Havana	2	4	Rosenkrantz, Wilhelm, Hanover	5	7	Irving, Wm. H. S., Hamilton	2	5
Delfin, B. R., Havana	2	5	Rugner, Otto	2	2	<b>J</b>		
Gonzalez, Orosman, Havana	2	6	Schafer, Fritz, Starnberg	2	4	Jackson, Wm., Hull	10	18
More, Rogelio, Havana	2	6	Schmid, Hannes, Munchen	2	2	James, F. G., London	2	3
Prieto, Alvarez, Havana	2	5	Schmidt, Georg, Schwabach	8	15	Jenkins, W., Birmingham	2	4
<b>CZECHOSLOVAKIA</b>								
Beran, Jan, Brno	10	16	Schneider, Toni, Bad Schachen	3	16	Johnson, R. H., New Radnor	4	6
Bohacek, Jaroslav, Prague	15	32	Schuster, Ludwig, Munchen	21	46	Johnston, James, Loughelly	2	2
Bohuslav, Burtian, Brno	4	12	Steinberg, Jakob, Bad Neuenahr	2	2	Jones, W. T., Birmingham	2	6
Croh, Alex., Moravia	2	3	Steinart, O., Saarbrücken	4	10	<b>K</b>		
Hruby, K. O., Brno	16	28	Vetter, G., Krs. Torgau/Elbe	3	3	Knight, Frank W., Leicester	2	4
Rossi, Adolf, Brno	29	41	Voght, F. W., Regensburg	3	3	Knight, J. T., Musselburgh	2	5
<b>DENMARK</b>								
Bendtsen, Vermond, Odense	2	2	Wildenhain, Helmut, Frankfurt	5	10	<b>L</b>		
Clausen, Holger, Aalborg	12	25	<b>GREAT BRITAIN</b>					
Holt-Madsen, Odense	12	17	Alison, Miss G. L., Edinburgh	8	16	La Trobe, H. W., Birmingham	3	5
Jacobsen, Herdis, Copenhagen	5	12	Allan, James, Newcastle	2	3	Lister, L., Coventry	3	3
Johansen, A., Aarhus	3	5	Allard, Sam, G., London	6	12	Lock, Cecil, Bath	2	5
Jensen, Ditlev, Odense	4	6	Allen, Donald, Solihull	8	16	Logan, John S., Glasgow	2	3
Jensen, John, Silkeborg	2	3	Auerbach, Erich, London	2	4	<b>Mc</b>		
Jensen, Jorgan R., Aarhus	2	4	<b>B</b>					
Jorgensen, Orlof, Copenhagen	2	3	Barnes, E. T., Birmingham	4	5	McKinnell, J. F., Dumfries	2	3
Pedersen, Poul, Silkeborg	15	27	Barracough, Albert, Shanklin	3	9	McLaren, P. K., Perth	2	3
Remfeldt, Aage, Helsingør	4	9	Bartlett, Mr. & Mrs. L., Southsea	3	3	McRae, John, Glasgow	2	2
Skovdal, Jens, Hoved	5	8	Becher, L. A. B., London	4	6	MacDonald, Hugh, Glasgow	3	6
<b>C</b>								
Carlile, H., Paisley	2	5	Benjamin, Jack, Manchester	55	151	MacLennan, G., London	2	2
Carter, E. J., Witham Abbey	2	4	Benson, G. V., Bromsgrove	9	17	MacLucas, A. H., Edinburgh	2	2
Carter, Eric, Wotton/Edge	2	2	Binnie, J. M. C., Edinburgh	2	2	<b>M</b>		
<b>D</b>								
Dalton, C. W., W. Draxton	6	7	Black, Stuart, Torquay	2	4	Meusfield, M. I., Minehead	2	3
Derby, W. E., Bath	4	6	Boulton, J. T., London	2	3	Marsh, R. H., London	9	25
Davis, C. Cecil, Bath	2	5	Boyd, W. F., Edinburgh	2	4	Mason, Gordon G., Wednesbury	8	14
Davis, Ian A., Bournemouth	2	3	Carlile, H., Paisley	2	5	Middleton, T., West Glossop	2	4
Day, L. E., Westcliffe/Sea	4	9	Carter, E. J., Witham Abbey	2	4	Miligan, H., Manchester	2	5
Deanling, G. T., Southgate, London	2	4	Carter, Eric, Wotton/Edge	2	2	Morison, Robt., Glasgow	2	2
Delaney, John P., Coventry	3	5	<b>EGYPT</b>					
Delaney, J. A., Coventry	4	8	Caruso, Henry, Cairo	3	5	Chaplin, W. A., Salisbury	5	10
Dicks, P. R., Trowbridge	4	6	Sidaway, Ronald, Cairo	15	22	Clark, W. H., Woodford Green	4	7
Dixon, R., Birmingham	2	7	<b>FINLAND</b>					
Duke, A. B. C., Clacton/Sea	7	7	Holstrom, Trond, Helsinki	15	32	Cox, T. B. S., Cheltenham	3	3
<b>E</b>								
Ellis, Arthur, Paisley	2	3	Pitkanen, Matti A., Helsinki	3	5	Cruikshank, G. D., Edinburgh	7	10
Evans, Derek E., Hereford	3	3	Ravinemi, Hilja, Helsinki	2	2	<b>D</b>		
<b>F</b>								
Fairlie, Dorothy, Greenock	2	2	<b>FRANCE</b>					
Fearnley, B., Middlesbrough	2	5	Auradou, Pierre, Paris	2	6	Dalton, C. W., W. Draxton	6	7
Fleming, Jos., Birmingham	3	3	Bienaim, Jean, Le Mans	26	51	Derby, W. E., Bath	4	6
Fisher, Arch., Motherwell	2	6	Boinet, Gilles, Hede	4	6	Davis, C. Cecil, Bath	2	5
Floyd, H. B., Purley	7	11	Brothanne, G.	2	3	Davis, Ian A., Bournemouth	2	3
Foscutt, H., Leicester	3	3	Coquelin, Andre, Rennes	4	5	Day, L. E., Westcliffe/Sea	4	9
Foster, Gordon P., Solihull	9	19	Descamps, Emile, Roubaix	17	21	Deanling, G. T., Southgate, London	2	4
Foster, W. A., Skipton	2	2	Innegraven, A., Turcoing	3	3	Delaney, John P., Coventry	3	5
Frost, W. E., Smettwick	3	5	Linchet, Andre, Châtellerault	2	2	Delaney, J. A., Coventry	4	8
<b>G</b>								
Gee, McRichard, Liverpool	7	19	Longere, Andre, Lyon	2	3	Dicks, P. R., Trowbridge	4	6
Gibson, A., Paisley	5	6	Monard, R., Paris	2	3	Dixon, R., Birmingham	2	7
Gibson, Jack, Dumbartonshire	2	4	Paget, Jean, Lyon	2	2	Duke, A. B. C., Clacton/Sea	7	7
Gilchrist, James C., Pittlebury	2	3	Prompsand, A., Châtellerault	3	3	<b>E</b>		
Golding, R., St. Sampsons	3	3	Robert, V., Paris	2	2	Ellis, Arthur, Paisley	2	3
Goodral, R., High Wycombe	2	2	Roussel, Pierre, Clichy	8	20	Evans, Derek E., Hereford	3	3
Gooden, Joyce B., Coventry	3	5	Thullier, Robt., Cne de Naintré	2	2	<b>F</b>		
Granger, Ernest G., London	2	7	Vivier, Claudio, Roubaix	14	20	Fairlie, Dorothy, Greenock	2	2
Grant, Richard, Leith	2	4	<b>GERMANY</b>					
Grier, Wm. E., Northampton	2	4	Althaus, Herbert, Munchen	3	6	Fearnley, B., Middlesbrough	2	5
<b>H</b>								
Hall, Mildred, Stratford/Avon	2	2	Angenendt, Erich, Dortmund	7	22	Fleming, Jos., Birmingham	3	3
Hamilton, Alex. H., Glasgow	2	4	Arnold, H., Fussen im Allgau	6	9	Fisher, Arch., Motherwell	2	6
Harding, R., Bournemouth	2	3	Aussem, M., Leverkusen	2	7	Floyd, H. B., Purley	7	11
Harfield, G. S., Derby	4	8	Beutler, Willi, Hamburg	3	6	Foscutt, H., Leicester	3	3
Harper-Roberts, H. J., Chester	3	5	Bilstein, Anton, Munchen	3	5	Foster, Gordon P., Solihull	9	19
Hawkins, G. L., Minehead	3	7	Boehler, Otto, Munich	2	2	Foster, W. A., Skipton	2	2
Haye, V. J. de la, Shrewsbury	2	5	Boese, Carl, Neu Isenburg	2	5	Frost, W. E., Smettwick	3	5
Head, N. A., Upper Parkstone	4	6	Brumm, H. W., Sprees	7	12	<b>G</b>		
Herbert, Donald S., Southampton	6	13	Claus, T., Esslingen	2	4	Gee, McRichard, Liverpool	7	19
Hickman, H. C., Southampton	2	3	Feldner, George, Munchen	2	5	Gibson, A., Paisley	5	6
Hildersley, London	2	5	Freudenberger, F., Munchen	4	4	Gibson, Jack, Dumbartonshire	2	4
Holder, W. E., Barnstable	2	4	Geitinger, Fritz, Klevé	3	5	Gilchrist, James C., Pittlebury	2	3
Holland, D. E., Glasgow	2	4	Grimm, Karl, Frankfurt	4	4	Golding, R., St. Sampsons	3	3
Hudson, H. R., St. Leonards/Sea	38	96	Gunter, Franz, Köln-Sule	2	3	Goodral, R., High Wycombe	2	2
Hughes, G. J., Bridge of Allan	25	45	Harren, Ludwig, Nurnberg	4	4	Gooden, Joyce B., Coventry	3	5
<b>I</b>								
Irving, Wm. H. S., Hamilton	2	5	Hennenberger, R., Munchen	7	16	Granger, Ernest G., London	2	7
<b>J</b>								
Jackson, Wm., Hull	10	18	Hill, Hans, Munchen	3	3	Grant, Richard, Leith	2	4
James, F. G., London	2	3	Hirsch, Peter, Stuttgart	3	8	Grier, Wm. E., Northampton	2	4
Jenkins, W., Birmingham	2	4	Holla, Max, Munchen	5	6	<b>H</b>		
Johnson, R. H., New Radnor	4	6	Kertman, Peter, Prina/Chiemsee	2	2	Hall, Mildred, Stratford/Avon	2	2
Johnston, James, Loughelly	2	2	Kozas, Anton, Munchen	2	2	Hamilton, Alex. H., Glasgow	2	4
Jones, W. T., Birmingham	2	6	Kohler, Karl F., Kohl-Niehl	3	5	Harding, R., Bournemouth	2	3
<b>K</b>								
Knight, Frank W., Leicester	2	4	Krempf, Josef, Munchen	2	3	Harfield, G. S., Derby	4	8
Knight, J. T., Musselburgh	2	5	Meiners-Boelken, Julie	2	7	Harper-Roberts, H. J., Chester	3	5
<b>L</b>								
La Trobe, H. W., Birmingham	3	5	Michaelis, Peter M., Hamburg	7	10	Hawkins, G. L., Minehead	3	7
Lister, L., Coventry	3	3	Pauls, Max, Amberg	12	17	Haye, V. J. de la, Shrewsbury	2	5
Lock, Cecil, Bath	2	5	Rattig, Hirsch, Bremen	18	40	Head, N. A., Upper Parkstone	4	6
Logan, John S., Glasgow	2	3	Rattig, Rudolph, Munich	2	2	Herbert, Donald S., Southampton	6	13
<b>Mc</b>								
McKinnell, J. F., Dumfries	2	3	Reicewitz, W., Neustadt/Hardt	3	7	Hickman, H. C., Southampton	2	3
McLaren, P. K., Perth	2	3	Reng, Wilhelm, Alttotting	2	2	Hildersley, London	2	5
McRae, John, Glasgow	2	2	Rosenkrantz, Wilhelm, Hanover	5	7	Holder, W. E., Barnstable	2	4
MacDonald, Hugh, Glasgow	3	6	Rugner, Otto	2	2	Holland, D. E., Glasgow	2	4
MacLennan, G., London	5	10	Schafer, Fritz, Starnberg	2	4	Hudson, H. R., St. Leonards/Sea	38	96
MacLucas, A. H., Edinburgh	2	2	Schmid, Hannes, Munchen	2	2	Hughes, G. J., Bridge of Allan	25	45
<b>M</b>								
Meusfield, M. I., Minehead	2	3	Schmidt, Georg, Schwabach	8	15	<b>I</b>		
Marsh, R. H., London	9	25	Schneider, Toni, Bad Schachen	3	16	Irving, Wm. H. S., Hamilton	2	5
Mason, Gordon G., Wednesbury	8	14	Schuster, Ludwig, Munchen	21	46	<b>J</b>		
Middleton, T., West Glossop	2	4	Steinberg, Jakob, Bad Neuenahr	2	2	Jackson, Wm., Hull	10	18
Miligan, H., Manchester	2	5	Steinart, O., Saarbrücken	4	10	James, F. G., London	2	3
Morison, Robt., Glasgow	2	2	Vetter, G., Krs. Torgau/Elbe	3	3	Jenkins, W., Birmingham	2	4
<b>N</b>								
<b>EGYPT</b>								
Chaplin, W. A., Salisbury	5	10	Voght, F. W., Regensburg	3	3	Johnson, R. H., New Radnor	4	6

Home	Exh	Prize	Home	Exh	Prize	Home	Exh	Prize	Home	Exh	Prize
Morall, C. J., Worcester	2	3	Cheng, Yu Chio, Hong Kong	26	62	Dalal, U. S., Ahmedabad	8	9	Dalal, U. S., Ahmedabad	8	9
Morris, H. T., Quernmore	2	6	Cheng, Au Young, Hong Kong	10	20	Davay, S., Madras	5	9	Davay, S., Madras	5	9
Morrison, T. H., Newcastle	8	13	Cheng, Ng Ying, Hong Kong	17	21	De Souta, Jack, Bombay	2	3	De Souta, Jack, Bombay	2	3
<b>N</b>											
Neubert, F. R., Gurney	7	11	Dim, S. F., Hong Kong	24	42	Dudhia, M. G., Ahmedabad	5	9	Dudhia, M. G., Ahmedabad	5	9
Newton, H. C., Derby	2	2	<b>F</b>			Edwards, O. C., Bangalore	2	2	Edwards, O. C., Bangalore	2	2
Nielson, C. G., Waltham Abbey	2	2	Fok, Ming Kwau, Hong Kong	4	5	Engineer, D. C., Ahmedabad	3	5	Engineer, D. C., Ahmedabad	3	5
<b>O</b>			Fong, Lai Yat, Hong Kong	6	11	Goddalo, V. S., Poona	5	6	Goddalo, V. S., Poona	5	6
Offord, L. W., Brighton	4	11	Fong, Leung-Ho, Hong Kong	2	3	Hellan, D. R., Dehra Dun	11	18	Hellan, D. R., Dehra Dun	11	18
Orr, J. S., Glasgow	2	4	Fung, Yuen-Hon, Hong Kong	13	22	Isoetti, E. N., Bangalore	3	5	Isoetti, E. N., Bangalore	3	5
<b>P</b>			<b>H</b>			Kastilak, M. S., Poona	3	5	Kastilak, M. S., Poona	3	5
Peasl, F. V., Glasgow	11	20	Hong, Pak-Chuen, Hong Kong	6	9	Kastilak, S., Poona	3	5	Kastilak, S., Poona	3	5
<b>R</b>			<b>I</b>			Khopker, D. B., Ahmedabad	2	4	Khopker, D. B., Ahmedabad	2	4
Richards, E. E., Penance	3	4	Ju, Cho-Yan, Hong Kong	5	8	Khopker, K. B., Ahmedabad	3	4	Khopker, K. B., Ahmedabad	3	4
Richardson, W. F., Monistrie	3	5	<b>J</b>			Kothary, K. L., Palanpur	19	22	Kothary, K. L., Palanpur	19	22
Rid, Louis, Glasgow	2	2	Jou, Grandford, Hong Kong	3	5	Mehra, P. N., Allahabad	16	22	Mehra, P. N., Allahabad	16	22
Roberts, L. R., Edinburgh	4	6	<b>K</b>			Mehta, N. V., Surat	19	28	Mehta, N. V., Surat	19	28
Robertson, A. F., Donagh	2	3	Kash, Se-Leuk, Hong Kong	3	7	Mony, C. A. S., Madras	11	18	Mony, C. A. S., Madras	11	18
Rodger, J. L., Stenoway	2	3	Ken, Hing-Fook, Hong Kong	29	50	Mukerjee, B. K., Calcutta	2	3	Mukerjee, B. K., Calcutta	2	3
Rouston, A. N., Southport	2	7	Kwong, Lau-Wai, Hong Kong	12	18	Nalawalla, N. J., Bombay	17	26	Nalawalla, N. J., Bombay	17	26
Rovers, W. J., Hove	2	7	<b>L</b>			Nath, T. Kasi, New Delhi	2	2	Nath, T. Kasi, New Delhi	2	2
Rowell, A. J., Hove	3	7	Lai, Yat-Fung, Hong Kong	6	11	Naya, E. A., Calcutta	17	27	Naya, E. A., Calcutta	17	27
Russon, W. L., Shergess	3	9	Lau, Cho-Chak, Hong Kong	4	6	Patel, P. C., Sarje	3	4	Patel, P. C., Sarje	3	4
Rufus, J., Elstree	4	9	Lau, T. K., Hong Kong	2	5	Patel, M. C., Ahmedabad	3	4	Patel, M. C., Ahmedabad	3	4
<b>S</b>			Leung, Cho-Tak, Canton	2	5	Patel, C. B., Ahmedabad	2	4	Patel, C. B., Ahmedabad	2	4
St. Clair, R., London	7	11	Leung, Hing-Loo, Hong Kong	2	3	Patel, Kanti, Bombay	16	25	Patel, Kanti, Bombay	16	25
Sandford, John, Rushdale	4	9	Leung, Ker, Hong Kong	1	4	Pathak, H. L., Calcutta	11	19	Pathak, H. L., Calcutta	11	19
Sarll, Bath	2	4	Liang, Nung-Yan, Hong Kong	2	2	Rangamathas, B., Madras	2	3	Rangamathas, B., Madras	2	3
Shanks, K. W., Newcastle	2	6	Lo, Soman, Hong Kong	2	4	Rastomjee, R. N., Poona	6	12	Rastomjee, R. N., Poona	6	12
Sheppard, J. D., Godalming	5	7	<b>M</b>			Raw, S. V. Gov. Madras	9	15	Raw, S. V. Gov. Madras	9	15
Smith, J. F., Salisbury	4	6	Mann, Yooky, Hong Kong	3	5	Savai, B. K., Calcutta	4	8	Savai, B. K., Calcutta	4	8
Smith, J. H., Glasgow	2	2	<b>P</b>			Sarkar, S. N., Calcutta	12	25	Sarkar, S. N., Calcutta	12	25
Smith, R. P., Clacton/Sea	3	7	Pin, Yet-Pote, Canton	15	14	Shah, C. J., Ahmedabad	4	9	Shah, C. J., Ahmedabad	4	9
Smith, W. H., West Wickham	2	2	<b>S</b>			Singh, B. K., Bangalore	3	3	Singh, B. K., Bangalore	3	3
Smith, Miss W. B. M., Glasgow	2	4	Shin, Ng-Yip, Hong Kong	2	3	Thomas, G., Bangalore	18	31	Thomas, G., Bangalore	18	31
Sommerville, W. F., Glasgow	2	4	Shin, Ping-Nam, Hong Kong	3	4	Uswalla, J. N., Bombay	6	13	Uswalla, J. N., Bombay	6	13
Sooter, Chas. G., Paisley	1	9	Sit, Tze-Kong, Hong Kong	16	40	Yadav M. D., Nagpur	2	2	Yadav M. D., Nagpur	2	2
Stevenson, F. W., Nottingham	2	4	<b>T</b>			<b>ITALY</b>					
<b>T</b>			Tem, Kwok-Kwan, Hong Kong	9	14	Baldo, Spartaco, Torino	4	6	Baldo, Spartaco, Torino	4	6
Taylor, R. C., Birmingham	2	2	Tang, Heung-Hoi, Hong Kong	8	13	Beneti, A., Firenze	2	2	Beneti, A., Firenze	2	2
Thornton, H. R., Birmingham	37	87	Tong, Koon-Hung, Hong Kong	9	16	Bonetti, Aurelio, Bologna	7	10	Bonetti, Aurelio, Bologna	7	10
Trathen, K. M., Redruth	4	8	Tsui, Chun-San, Canton	12	28	Bras, Innocenzo, Monza	6	7	Bras, Innocenzo, Monza	6	7
Truman, J. A., Nottingham	2	2	Tsui, Chu, Hong Kong	2	2	Calieri, Giovanni, Turin	6	10	Calieri, Giovanni, Turin	6	10
Tucker, D. H., Elgin	2	6	<b>W</b>			Camillo, F. B., Firenze	2	2	Camillo, F. B., Firenze	2	2
Twain, J. A., Coventry	6	8	Wong, Wing-Cheung, Canton	15	33	Coppini, Sergio, Florence	4	7	Coppini, Sergio, Florence	4	7
Tweedie, James, Cleckton	2	5	Wong, Yung-Kwong, Canton	18	53	Cornaldi, G., Milan	3	4	Cornaldi, G., Milan	3	4
<b>V</b>			Woo, Cheng-Chick, Hong Kong	2	3	Davolo-Merini, G., Modena	12	27	Davolo-Merini, G., Modena	12	27
Veale, Norman E., Stone	2	3	Wu, Chi-Fai, Hong Kong	3	5	Degli Esposito, Ugo, Bologna	3	5	Degli Esposito, Ugo, Bologna	3	5
Vial, A. E. L., Leicester	4	6	Wu, Daiyi, Hong Kong	16	25	Foretti, Guido, Bologna	2	4	Foretti, Guido, Bologna	2	4
Vinall, A. C., Peasehaven	3	7	Wu, Francis, Hong Kong	57	139	Fazio, Livio, Turin	2	3	Fazio, Livio, Turin	2	3
<b>W</b>			Wu, K. H., Hong Kong	2	10	Galena, Nino, Bologna	25	45	Galena, Nino, Bologna	25	45
Webster, S. H., Motherwell	3	8	<b>Y</b>			Giovannini, F., Bologna	2	2	Giovannini, F., Bologna	2	2
Whitley, J., London	2	2	Yeung, Wing-Yau, Hong Kong	2	2	Lunel, Bruno, Firenze	2	2	Lunel, Bruno, Firenze	2	2
White, C. E., Bristol	2	2	Yuen, S. K., Hong Kong	2	3	Mantelli, Lino, Torino	4	7	Mantelli, Lino, Torino	4	7
Wilkins, G. M., Bristol	2	2	<b>HUNGARY</b>			Maritano, Carlo, Torino	2	2	Maritano, Carlo, Torino	2	2
Williams, Anthony, Penzance	2	2	Angelo, F. F., Budapest	10	14	Mazola, Gelfio, Bologna	4	5	Mazola, Gelfio, Bologna	4	5
Wilson, R. G., Nairn	2	3	Angraff, Andor, Sopron	4	6	Morini, Roberto, Monza	3	5	Morini, Roberto, Monza	3	5
Wood, R. S., Runcorn	2	2	Bakanyi, Bela, Budapest	3	4	Orsi, Arrigo, Milan	4	7	Orsi, Arrigo, Milan	4	7
Woodard, E. W., Edgeware	2	2	Georgio, Tibor do, Budapest	2	7	Parmiani, Giulio, Bologna	19	33	Parmiani, Giulio, Bologna	19	33
Wooton, H. W., Long Eaton	10	13	Farkas, Tom, Budapest	2	7	Pelosi, Attilio, Ancona	4	7	Pelosi, Attilio, Ancona	4	7
<b>Y</b>			Gelfert, Gus, Budapest	6	7	Peretti-Griva, D. R., Torino	18	20	Peretti-Griva, D. R., Torino	18	20
Young, W. L., Heywood	2	3	Gink, Karl, Budapest	4	8	Ferrari, Francesco, Turin	4	4	Ferrari, Francesco, Turin	4	4
<b>GREECE</b>			Hankiss, Adelo, Budapest	9	15	Foggiali, Giovanni, Firenze	4	11	Foggiali, Giovanni, Firenze	4	11
Lambros, Johannes, Athens	2	3	Jarzi, Rodolf, Budapest	2	8	Pollitzer, Andrea, Trieste	3	3	Pollitzer, Andrea, Trieste	3	3
Patinoe, John P., Athens	11	16	Jonas, Paul, Budapest	2	4	Rosi, Gualtero, Bologna	3	3	Rosi, Gualtero, Bologna	3	3
<b>HOLLAND</b>			Karoly, Kovacs, Sopron	3	4	Sandro, Rota, Milan	3	4	Sandro, Rota, Milan	3	4
Brann, George, Maastricht	4	6	Sagi, Tatyva, Budapest	2	2	Sorliati, Virgilio, Turin	3	3	Sorliati, Virgilio, Turin	3	3
Korb, Mathieu, Roermond	5	9	Seidl, Joseph, Budapest	21	32	Tin, A del, Venice	5	7	Tin, A del, Venice	5	7
Lidains, Fr.M., Utrecht	4	8	Skita, Victor, Budapest	23	34	Villani, Vittorio, Bologna	2	2	Villani, Vittorio, Bologna	2	2
Loenhoud, B. C. von, Rotterdam	3	3	Stebernyi, Georg, Budapest	11	17	<b>JAPAN</b>					
Prevoo, A., Kerkrade	3	3	Szeling, J., Budapest	8	19	Goto, Hideo, Seki-shi	2	3	Goto, Hideo, Seki-shi	2	3
Proyen, C. A. Van, Rotterdam	4	4	Szollors, Kalmes, Budapest	6	19	Iono, Sadao, Suga-shi	7	10	Iono, Sadao, Suga-shi	7	10
Schayman, C. J. J., Zwolle	25	44	Vados, Erno, Budapest	2	6	Kirahara, Nobuo, Fukuoka	2	3	Kirahara, Nobuo, Fukuoka	2	3
Shaik, H. C. W. van, Nijmegen	9	12	Vasari, Jozso, Budapest	2	2	Komatsu, Seiji, Sakata	2	3	Komatsu, Seiji, Sakata	2	3
Scholten, Joh., Haarlem	7	15	<b>INDIA</b>			Kougar, Shigen, Kanakura	2	4	Kougar, Shigen, Kanakura	2	4
<b>HONG KONG (and China)</b>			Bhat, W. N., Poona	6	9	Kubota, Suirei, Kurume	4	6	Kubota, Suirei, Kurume	4	6
<b>C</b>			Shiwandiwalla, H. K., Bombay	4	4	Nagasaki, Minoru, Nishinomiya	3	6	Nagasaki, Minoru, Nishinomiya	3	6
Chan, S. K., Hong Kong	6	10	Rika, B. K., Calcutta	2	4	Omori, Motomachi, Fukuoka	6	9	Omori, Motomachi, Fukuoka	6	9
Chan, Tom, Hong Kong	4	5	Chambers, C. N., Calcutta	16	27	Sato, Ryukichi, Morioka	2	3	Sato, Ryukichi, Morioka	2	3
Cho, Lucky, Hong Kong	12	18	Chaudhary, H. K., Calcutta	3	3	Tachikawa, H., Uryumaru	3	5	Tachikawa, H., Uryumaru	3	5
Chen, Y. H., Hong Kong	3	3	Daliburiar, H. K., Bombal	6	10	Takao, Kyoichi, Himeji	4	7	Takao, Kyoichi, Himeji	4	7
Chong, M. F., Hong Kong	3	3	<b>JUGOSLAVIA</b>			Tanaka, Kiyotaka, Tokyo	5	5	Tanaka, Kiyotaka, Tokyo	5	5
Chong, P. K., Hong Kong	4	9	Batic, Vilmo, Ljubljana	3	4	Tunichirio, Tadashi, Fukuoka	17	27	Tunichirio, Tadashi, Fukuoka	17	27
Chong, P. K., Hong Kong	4	9	Bazeli, Franc, Ljubljana	2	4	Uchisura, Koichi, Hamamaki	1	1	Uchisura, Koichi, Hamamaki	1	1
Chong, P. K., Hong Kong	4	9	Bendis, Miro, Zagreb	2	3	Ueda, Sakuro, Osaka	2	2	Ueda, Sakuro, Osaka	2	2
Chong, P. K., Hong Kong	4	9	Benko, Ladislav, Zagreb	2	2	Uegaki, Elji, Kyoto	6	6	Uegaki, Elji, Kyoto	6	6
Chong, P. K., Hong Kong	4	9	Bonar, Joep, Beograd	2	2	Yagi, Tameji, Ichinomiya	2	2	Yagi, Tameji, Ichinomiya	2	2

Name	Exh	Prints
Chiketa, Bogoljub, Beograd	2	2
Cordj, Vlado, Maribor	2	2
Dabac, Toms, Zagreb	8	19
Debeljko, Brankov, Beograd	9	18
Drakev, Blagoj, Skopje	2	2
Fut, Milan, Zagreb	3	4
Freib, Ivo, Ljubljana	4	4
Greivic, Mladen, Zagreb	14	32
Griessbach, Duro, Zagreb	2	3
Hlapcic, Fran, Ljubljana	3	3
Hobaner, Oto, Zagreb	15	26
Ivanov, Cvetko, Skopje	6	9
Jarnjak, Marjan, Ljubljana	2	2
Kojancic, Peter, Ljubljana	5	6
Kolosa, Jane, Murska-Sobota	2	2
Konacic, Joso, Maribor	3	3
Lus, Branko, Zagreb	7	9
Maly, Jozo, Ljubljana	6	11
Marencic, Janko, Kranj	3	3
Medar, Ivan, Zagreb	17	30
Mickelj, Matevz, Ljubljana	2	2
Munk, Rikard, Zagreb	3	3
Pavic, Milan, Zagreb	16	27
Pavlovic, Milos, Beograd	4	7
Plester, Marjan, Ljubljana	5	11
Premov, Fedo, Ljubljana	2	2
Rondalir, Drag, Zagreb	5	5
Roca, Anto, Zagreb	5	5
Simonic, Vlado V., Ljubljana	6	7
Snor, Oskar, Zagreb	2	8
Stajer, Bosa, Ljubljana	2	2
Sutjak, Zlatko, Zagreb	9	13
Suzic, Vlado, Zagreb	4	4
Zrnec, Zlatko, Zagreb	7	10

## LUXEMBOURG

Bicheler, Rene	3	7
Mengen, Fritz	2	2
Jenggen, Rene	31	67
Meyer, Louis	3	3
Muller, Gustave	9	21
Pronov, Jean	3	6
Rousseau, Metz	2	4
Schlesser, Albert	12	22
Siebnaler, Robert	14	25
Steil, George	5	7
Urhansen, Romala	12	21
Zangerle, Andre	4	9

## MALAYA & INDONESIA

Lim, C. L., Penang	2	2
Loke, Wan Tin, Singapore	4	6
Ohg, Kir Tjati, Malang	8	11
Tan, Seng Ann, Penang	22	39
Tan, Seng Huat, Penang	11	15
Toeh, Siow Seong, Butterworth	19	25
Wong, Kooi Wah, Penang	18	25
Wu, Feng Seng, Penang	13	19

## MEXICO

Ampudia, Manuel, Mexico, D. F.	5	12
Sakate, Mario, Mexico, D. F.	2	5
Sobrinho, Francisco, Mexico, D. F.	15	23

## MISCELLANEOUS COUNTRIES

Barlerson, R. B., Iceland	2	3
Kakal, Jon, Iceland	5	9
Le Ank Tai, Indo-China	3	6
Shon, Haonien, Formosa	2	3
Stein, W. D., Saar	2	4
Umpiano, Klu, Philippines	2	3

## NEW ZEALAND

Ambrone, T. B., Hamilton	2	5
James, H., Hamilton	2	3
Schmidt, H. J., Auckland	5	5
Smith, C. C., Hamilton	6	11

## NORWAY

Dekkerhans, K., Trondheim	2	5
Gellmynden, J. C., Trondheim	2	4
Holen, Norvald, Frederikstad	13	18
Myren, John, Kristiansund	6	10
Schulcrud, G., Trondheim	2	4
Sohlberg, Jan F., Oslo	3	3
Vella, Martin, Ostavik	2	2

## PAKISTAN

Asad, Ali, Lahore	4	7
Barai, Z. D. A., Karachi	2	2
Khutshend, H. M., Lahore	2	2
Qassim, Ali, Lahore	3	3

## PORTUGAL

Aranjo, Artur de, Lisbon	3	3
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Name	Exh	Prints
Azevedo-Gasper, A. de, Lisbon	2	3
Cadete, Bernardino, Lisbon	3	3
Carvalho, David de A., Coimbra	4	7
Casaco, A. R., Lisbon	4	6
Castro, J. O. de, Lisbon	2	2
Costa-Liote, J. de, Oporto	5	14
Cudell, G., Oporto	2	2
Gouveia-Cunha, R., Coimbra	3	7
Mais, Antonio, Coimbra	2	2
Marques-Fernandes, G., Lisbon	2	3
Monteiro, Arnaldo, Braga	3	4
Nogueira, Ed., Evora	7	15
Nogueira, Silva, Lisbon	10	15
Pecurin, Varela, Coimbra	9	10
Pinto, Mario, Oporto	23	41
Rodrigues, Jose, Coimbra	11	22
Saiz, Fernando, Lisbon	2	2
Talorda, F. dos S., Lisbon	25	39
Vincente, Fernando, Lisbon	16	25

## SOUTH AFRICA

Barry, Chas., Durban	5	11
Brasch, E. J., Pietermaritzburg	2	2
Burkhas, Sara, Johannesburg	9	15
Denfield, Jos., East London	10	17
Douglas, Gordon, Johannesburg	6	10
Harlett, M. J., Johannesburg	7	9
Holliday, R. A., Pietermaritzburg	6	14
Holmes, S., Johannesburg	3	6
Logie, D., East London	13	17
Madden, J. E., Johannesburg	2	2
Madden, R. D., Port Elizabeth	2	2
Partridge, Norman, Durban	5	7
Van Tilburg, C. A., Pretoria	2	2

## SPAIN

Acillona, Tomas de, Bilbao	2	2
Aspetia, Luis, Madrid	2	4
Barcelo-Vidal, L., Madrid	7	13
Boniquet, R. G., Barcelona	2	2
Burillo-Ahodia, M., Zaragoza	5	10
Canals, J. Toms, Barcelona	2	3
Cuadras-Gibert, M., Reus	3	3
Domingo-Bisbal, Juan, Barcelona	4	7
Echague, J. O., Madrid	5	15
Gomez-Cortez, S., Zaragoza	4	7
Gutierrez-Torres, C., Valencia	2	2
Iruzun, Lydia de, Pamplona	6	9
Iruzun, Pedro M., Pamplona	10	18
Galarraga, G. L. de G., Vitoria	3	5
Loygorri, Jose, Madrid	7	14
Lomas, Jose, Madrid	3	9
Masas-Rivira, P., Barcelona	3	4
Maso-Vidal, Jose, Reus	5	5
Mercader-Tin, Tomas, Barcelona	7	10
Ministral-Masafret, P., Sabadell	3	4
Moya, Manuel G., Madrid	3	3
Pedrola-Millan, E., Tortosa	6	9
Roca-Casasnovas, C., Barcelona	2	3
Schmidt de la Hoya, L., La Coruna	2	4
Serrano-Sanchez, M., Zaragoza	2	5
Tinoco-Acero, Jose, Madrid	6	8

## SWEDEN

Bernstrom, Stellan, Karlsborg	2	4
Carlsson, Elso S., Malmo	3	5
Epstein, S., Stockholm	12	19
Gottlin, Curt, Orebro	3	3
Gripman, Ann-Marie, Goteborg	35	81
Hogstrom, Henry, Harnosand	5	10
Indstrom, Nils, Ljungeby	9	13
Orschall, Herman, Goteborg	2	2
Roseland, Arne, Goteborg	2	3
Sornier, Alma, Boras	10	19
Sornier, Jacob, Boras	3	5
Sornier, Ryno, Sollinder-Sparrow	18	32
Sten, Anders, Sollinder-Sparrow	4	7
Westberg, Selma, Vika	8	10
Westman, Gosta, Harnosand	3	6

## SWITZERLAND

Baer, Walter, Zurich	3	3
Hodel, Claude, Lucern	2	3
Kaiser, Elsie, Lucern	2	5
Kaiser, Heinrich, Zurich	2	4
Luthy, W., Berne	5	8

## URUGUAY

Rodino, Bernabe, Montevideo	4	9
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## Next Month—

## WHO'S WHO IN STEREO

## PerSonAlities

By ROBERT J. GOLDMAN  
43 Plymouth Rd., Great Neck, L. I., N. Y.

The West Coast was quick in recognizing a good workhorse. Paul J. Wolf (Hawthorne, N. Y.), now residing in San Francisco, will judge at the Photochromers for their September contest and is also scheduled to judge for Berkeley and California CC in October . . . Les Mahoney (Phoenix, Ariz.) is in the dog-house. His wife, Olga, refers to Les' fancy studio as a "plush-lined dog house." . . . Dr. Francis Wu (Hong Kong) presented a lecture on "Pictorial Photography from the Chinese Viewpoint" for the benefit of the Central Ohio Camera Club Council in Columbus, Ohio, on September 12 . . .

Erza Parsons (Windsor, Nova Scotia) was shooting all around the PSA convention in New York with the No. 1 Polaroid Land Pathfinder Camera, with Wollensak F4.5 lens in Rapax shutter, loaned for the occasion by the Polaroid Corporation . . . Joe Burges (Dumont, N. J.) delivered the Portfolio to Martha Tarplee (Rochester, N. Y.) at the convention in New York, in person so as to meet the deadline. Martha managed a free lunch out of the deal . . . A wonderful way to correspond is by tape recording—just put your feet up on the table, sip a cool drink and talk, so say—Phil Maples (Rockport, N. Y.), Gene Chase (St. Louis, Mo.), P. H. Oelman (Cincinnati, Ohio), Spee Wright (Springfield, Ill.), and Col. Joe Perry (El Paso, Texas), who keeps them all well informed on the progress of his Mission grapes at El Rancho Perry . . .

Isaac Jonathan (Cairo, Egypt), a newly enrolled member at the convention in New York, temporarily residing in Springfield, Mass., ran the Photo Lab for the American Embassy in Cairo and gave a one-man show in that city and in Alexandria of pictures on Egyptian life . . . Ruth Sage (Buffalo, N. Y.), compiler of Who's Who in Nature Photography, is one of the three women photo-engravers in the U. S. specializing in making color plates . . .

Karl Baumgaertel (San Francisco) has turned poet. In telling about Charles G. Phelps (Grand Rapids, Mich.), who some years ago took over as his personal photographic project the making of color slides of the 48 state capitols and in finishing his project much sooner than he expected, was at a loss for something to do, Karl writes—

In Grand Rapids, Charley Phelps feels  
most unhappy

Wanted slides of all the state capitols  
and got them too snappily

So now all he has left are a couple of  
waits

Till Hawaii and Alaska some day  
made states . . .

Once again, we remind PSA folks that this column is aimed at helping them know who is doing what in PSA throughout the country. Please send personal news items such as appear here to Robert J. Goldman, 43 Plymouth Road, Great Neck, N. Y.

# Comments on Baltimore . . .

Our request for comments on the Baltimore Salon has produced some curious reactions. Two members who have seen the show have reported, also several who didn't but saw the reproductions in either the *Journal* or in *Camera*, and one enterprising club which conducted a critique session under the guidance of an artist.

Mark Mooney, who handled the reporting job for *Camera* and supplied us with our information, in a postscript says that those who saw the show hanging were generally agreed that it was a good show. (Who ever liked every print in any show?—db).

Of all the comments received, we like best the report of the discussion sponsored by the YMCA CC of Springfield, Ohio. Leader was Prof. Ralston Thompson, head of the fine arts department of Wittenberg College. Attending were 55 persons including star exhibitors, salon judges, professionals, advanced amateurs, beginners and artists.

Prof. Thompson started the meeting with an introductory talk on modern composition. Following this examples of photographs and paintings dating from 1870 to the present day, including all the pictures from the Baltimore Salon catalogue, were projected.

Comparisons were made between paintings and photographs to show how one influenced the other. Club members' prints were discussed, not judged by the speaker.

Carlton Bauer, club president, in reporting the event says: "It is too early to get a fair and accurate reaction from the club members. The meeting did cause a fury among the local photographers. They are still banging their fists on the camera store counters. There are many opinions about who should judge the salons. Some want artists, some want photographers and some don't care. The commotion that this meeting caused will vibrate off the club room walls for months to come. Every one seems to have an opinion of his own and doesn't care what the next fellow thinks."

"A large majority think the Baltimore experiment was beneficial and good would come out of it. The club members were astounded at the differences between modern compositional theory and old-style salon pictorialism. Our meeting did not break up until four hours had passed."

"Remarks from photographers present were: 'It gets you out of a rut'. 'It made you stop and think'. 'It renewed interest in photographers who have gotten stale'.

'It's the only thing'. 'It's not a question of should there be more Baltimore Salons, there will be more of them.'"

Later on we'll give you some data on the Baltimore prints, but now we'd like to carry on the mail melee . . . Garth Oler says the whole thing has left him in a fog. He thinks the question of photography as an art was answered years ago and we have art techniques that can stand alone. He would like to see some of the winners circulated in portfolios for comment by Weber, Romig and other master craftsmen.

Garth fears that if amateur photography is to be put to judging like the Baltimore experiment that many serious workers will sit on the sidelines.

Raymond Hanson of Boston "was little impressed by the pictures nor by the fervor of the judges in their eulogistic appraisal of the prize winners."

Perhaps the most important commentary is that of F. G. Southworth of Baltimore. He has some figures to back up his report. About 12% of the entries were hung and he feels that is about average.

A group which included some members of the salon committee had an independent viewing of the show. They classed the prints as "pictorial", "pattern" and "other". Then they divided them by print quality. Of the 28 pictorial subjects, 25 were adjudged as having good quality; of the 36 pattern pictures 17 had good print quality; of the 30 in the "other" group, half were of good quality.

The group felt that of the pictorials, all of good print quality would have hung in most salons. Of the pattern prints, most of the good ones would have hung in a salon where the judges were sympathetic to patterns. But, the group felt that none of the 30 "other" prints would have hung in any regular salon.

Southworth reports that the jury strongly objected to prints which fall into the usual classification of pictorial. They didn't go for landscapes, seascapes, animals, pretty girls and posed anecdotes. Particularly cited were "vulgarily obvious sailboats" and pictures "displaying mushy prettiness".

Apparently the public did not agree with the jury since an additional gold medal awarded strictly on a basis of public vote was won, hands down, by a print which, although hung by the jury, was definitely in the jury's category of a "sentimental approach to mushy escapism".

Southworth makes an extremely pertinent comment in pointing out that artists in general, and this jury in particular, earn their living in art, whereas exhibiting photographers are hobbyists and not concerned with the economic perpetuation of art.

It seems to your editor that this argument is going to go on for a long time to come. You'll find as many schools of critical thought as there are photographers. You'll find old-timers who like it, and new comers who can't see it for peanuts.



ARTHUR SHAY



STEVEN DEUTSCH



RUS ARNOLD

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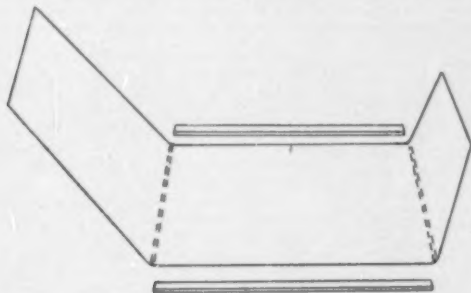
# Lightweight Print Mailer

By Harry R. Reich

When this writer forwarded the material for the August Nature Column of the Journal he was not aware that he was letting himself in for an added assignment. Don Bennett, in editing that material, was evidently intrigued with the print mailer described in one of the articles but not impressed with the description of it or, I should say with the instructions for its construction, so he very promptly demanded a story with sketches and pix. Well, when the editor demands, the columnist has to produce. So here it is for what it is worth.

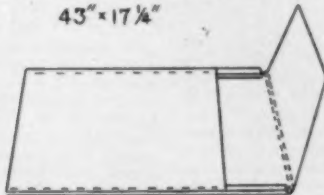
There are two ways to procure the material. If you have any connections with a local lumber yard, the wood for the strips may be procured from the scrap pile. This of course will require that you are mechanic enough to fashion it to the proper dimensions. If not you may purchase it so fashioned for a very nominal fee. If you have connections with local department stores you can also obtain the corrugated board from their shipping room floor, if not it may be purchased from some local paper company cut to size.

There are several types of corrugated board available and either of these will suit the purpose. Some of it is rather soft and thick while others are harder and considerably thin-



Material ---- LIGHT PINE STRIPS  
20" x  $\frac{3}{8}$ " x  $\frac{3}{8}$ "

CORRUGATED BOARD  
43" x 17  $\frac{1}{4}$ "



ASSEMBLED MATERIAL

ner. For durability the hard thin board is preferable. The weight of the two is nearly equal. The wood that you use is a factor in the weight of the finished container and should therefore be of a soft light wood such as white pine. An oak strip for instance could weigh twice as much as a pine strip. Two such strips could materially affect the finished weight of the mailer.

The balance of the material can be purchased from the local stationer and hardware dealer. It consists of a box of short shanked, brass headed upholstery tacks, and a roll of one-inch scotch tape, a dull kitchen knife, and a tack hammer, plus a minimum amount of mechanical skill.

The top sketch shows the material ready for assembly. The corrugated board has an overall dimension of forty three inches by seventeen and one quarter inches. The board is scored for bending with a straight edge and a very dull knife. The first score mark will be fifteen inches from the end of the board. The second score mark will be just one half inch from the first. This half inch will constitute the thickness of the container. Twenty inches from the second score mark another score mark will be made and one half inch further you will make another, fourth, score mark. It will be necessary that you make these score marks with repeated light strokes of the dull knife so that there will be no danger of cutting through the paper while making it possible to bend it quite readily at these marks. The corrugated board is now ready for assembly.

The pine strips are cut twenty inches long by  $\frac{3}{8}$  inch wide by  $\frac{3}{8}$  inch thick. As shown in the first sketch the board is placed so that the twenty inch area is down and the strips

(Continued on page 664)

### Proof Sheets

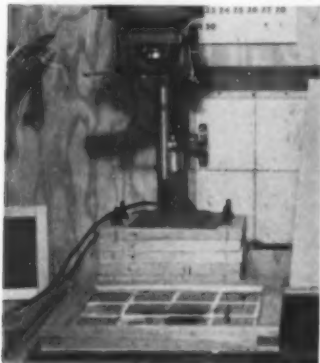
By Theodore S. Hall

Proofing your negatives is a necessary chore, especially with the smaller negatives, for no matter how fine the strip or individual negatives look, proofing alone will reveal all the features.

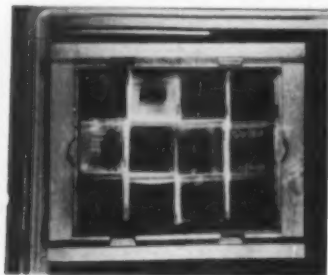
When you went out and came back with either one roll or a dozen, it was a time consuming job to proof them all. And what did you do with the proofs after you had made and studied them? (Each one can answer that for himself).

Now, in a few minutes instead of hours, you can make contact prints of the full negative in a form easy to file, as a permanent record for future reference.

Other than an enlarger and print developing trays, the only extra piece of equipment necessary is a printing frame and the most practical size in this case is 8 x 10 inches, larger sizes may be used. This size frame will comfortably hold 30 negatives of 35 MM, one roll of 2 1/4 inches square or four 4 x 5 inch negatives.



Adjust your enlarger so that the light, without a negative in the carrier, amply covers an 8 x 10 inch space on your baseboard or easel. Mark this area in some way so that you will know where to place the print frame when you are ready to print. This will give you an even printing light over the required area and if you make a note of the height, it will be no trick to



Here is an idea the photo-journalists have been using for some time . . . they often shoot hundreds of negatives on a job and rather than blow them all up to full size, they make proof sheets on glossy paper so the best poses may be selected for enlarging. The practice is so common that you simply ask a professional finisher for "sheets" and no further explanation is needed. Because few amateurs have a contact printer, Ted Hall's idea presented here is a good one . . . why not try it on your next roll?

Do you have some slick tricks like this you have been hiding away? Stop it! Tell your story in pictures, with enough text so even the Editor can understand what you are driving at and send it along. But . . . act like a photographer and make pictures to tell your story.

adjust your enlarger after this whenever you want to make proofs.

Now turn your print frame over, remove the back and place your negatives on the glass, emulsion side up, singly or in strips, having first slipped an old 8 x 10 or larger print, white side up, under the frame, as a guide to placing your negatives. Up to now you can work under regular room or white light. Switch this off and turn on your safe-light. Take a normal sheet of 8 x 10 enlarging paper and place it over the negatives, emulsion side down, carefully so as not to push them out of line. Replace the back of the frame carefully and lock it. For proofing I use normal, single weight, glossy paper. You are now ready to make the exposure but if you have any doubt about the time necessary, make a test strip. (Contact paper could be used but long exposures would be needed.)

Once you have found the time necessary for an overall exposure, unless your negatives vary in density considerably, you can always use this same time with the same setup.

By this method of contact proofing it is possible to do a bit of dodging by holding back the thinner negatives and giving the others a few seconds more.

Ordinarily you are supposed to give prints full development and not pull them from the developer before time. However, in this case you are not trying to make prints of salon quality but to produce a reasonably good sheet of proofs of the negatives involved and I have found it quite practical to give a couple of seconds or so more than the average to cover any slight difference in density of some of the negatives and if some of the thinner sections come up rather fast in the developer but before they block up, I pull the sheet, stop and fix it, and have a workable sheet of proofs.

This in brief is the method, but it does not enumerate all of the benefits, altho by now many of you will commence to see them.

To mention a few of the benefits:

- (1) Besides saving time, labor and expense, you have a whole sheet of proofs to compare at a glance.
- (2) These sheets can be filed back to back in inexpensive ring binders, by number or by date or whatever system you choose, as a permanent record with appropriate labels on cover and back.
- (3) An index sheet can be placed in each binder to note data on special negatives.

- (4) Instead of cramming envelopes, small boxes and big boxes full of old single proofs, hard to refer to and easily lost, you will now have sheets of neatly arranged proofs in compact binders each one of which, for the 2 1/4 inch square negative, should hold approximately 600 negative proofs.

### DARKROOM HINTS

By Francis Ashley Faight,  
M.D., PSA.

#### To Keep Test Strips Flat

Sensitized paper tends to curl, especially in a dry atmosphere. To prevent this while printing, test strips should be covered with glass. It is convenient to have on hand several sizes, i.e. 4x5", 5x7" and 8x10". Place the test strip in the area selected, and overlay it with glass of appropriate size. This will not reflect enough light to influence the length of exposure. This simple procedure will not only keep the test strip in place flat, and in sharper focus, but will also prevent it from being disturbed when a cardboard shield is used to make step up test exposures on a single test strip.

#### Accidental Fogging of Paper

A momentary flash of light caused by a sudden jar will renew electrical contact in a live socket, where the bulb has been backed out a little to extinguish the light. The remedy is to use only key sockets.

#### To Secure Sharp Focus

Free and uniform movement of closely fitted moving parts require lubrication. This applies to the rods and guides upon which the enlarger and counter weight slides. A little machine oil occasionally rubbed on, and the excess rubbed off, will secure freedom of motion, and so make it easier to adjust to a sharp focus.

The thickness of heavy weight paper may affect the sharpness of focus when making large enlargements. To avoid this, focus on a piece of paper of the same thickness in the easel, which is then removed, and replaced by the sensitized paper. A sharper focus may also be secured by making the adjustment in total darkness. The type of film carrier which functions without glass may allow closely trimmed film to pull away from one edge and spoil focus. Always check the four edges of the image before printing.


#### Don't Talk Or Sneeze

Fine droplets of saliva may produce white spots on the finished print, resembling those produced by dust settling on the negative or enlarging paper. Experiment has shown that ordinary speech produces a microscopic spray extending about four feet beyond the speaker, while sneezing and coughing has an even greater range. It is a good rule not to talk when near the easel, and if you must talk, talk with your back to it. Caution your visitor to do likewise. This precaution may greatly reduce the need for spotting.

# BRING YOUR DARKROOM UP TO DATE...

Amateur photography is a balanced, well-rounded hobby. To those who get the most enjoyment out of it, no one aspect overshadows the others—yet each has its best season.

With nights growing longer, this is the season to rediscover your darkroom—to recapture the pleasures and satisfactions of creative work there. But first—check your darkroom equipment, and be sure it is truly up to date.



## UP-TO-DATE ENLARGING

Have you, for instance, discovered the pleasure of working with a cold light enlarger? In the Kodak Fluorolite Enlarger cold light is provided by a Circline fluorescent lamp housed in an integrating-sphere lamphouse. Your negatives stay cool without any heat-induced tendency to buckle or warp, even on long exposures. The quality of the illumination, too, is a revelation if you have been accustomed to older types of light. All of the light is reflected light evenly distributed throughout the negative area. Visual contrast is excellent, for easy focusing; and the excellent actinic contrast assures superior print quality.

Every photographer will recognize instantly the advantages of the Fluorolite's two-hand control in focusing. The focusing and elevating knobs are so placed that elevation may be controlled with one hand while simultaneous focusing is done with the other.

## Big Storage Base

The Fluorolite eliminates groping for paper. Its base is a big lighttight storage compartment for paper up to 14" x 17", making the enlarger almost a darkroom work center in itself. The double support provided by this base construction and the extra-large heavy column helps insure the Fluorolite's "rock-steady" performance.

A rotating and tilting negative carrier lets you correct distortion in almost any plane, effortlessly and easily. The rotating negative carrier, combined with the swinging head, also permits centering any portion of the negative at the center of the easel.

Add all of these advantages to the fact that you can also use the Fluorolite enlarger

(with accessories) as a view camera, for copying, for close-ups, for photomicrography, microfilming, clinical photography, and for cine-tilting and slide making and you'll agree that this modern equipment does add appeal to the darkroom. The price, without lens, is \$99.50.

In selecting your lens, you will also discover that recent years have added something. Both Kodak Enlarging Ektanon and Kodak Enlarging Ektar Lenses have been specifically designed for enlarging, to work from one flat surface to another flat surface, with maximum definition throughout the area they cover. Either Ektanon or Ektar Enlarging Lenses are available in 2-, 3-, and 4-inch focal lengths, priced from \$14.00 to \$49.90. The Kodak Enlarging Ektar Lenses, the finest that Kodak makes, are particularly recommended if you plan to do color work.

## Automatic Control

Incidentally, if you are planning to make your own Christmas cards this year, one of the neatest time savers you can get is the Kodak Electric Time Control. Plug it into the power supply, then insert the enlarger or printer plug into the socket on the Time Control. Just set the printing time for the negative you are using, from one to 57 seconds, then for each exposure just press the lever. Each exposure will be precisely timed, and the lamp automatically turned off after the exposure. The price, \$13.50.

You need both hands free while you are dodging prints in your enlarger or working at a contact printer; and this pleasant experience can be yours, either with the Electric Time Control or the Kodak Utility Footswitch. The Footswitch lets you turn the current to any of your darkroom equipment on and off with your foot. A safe, low-intensity neon light in the foot pedal helps

you find it in the dark. The price, \$10.00.

If you have never worked under a safe-light that puts the light you want exactly where you want it, you will appreciate the versatile new Kodak 2-Way Safelamp. It's triangular in shape, one side containing a filter, the other a removable metal plate for which an additional filter can be substituted for wider distribution of the light. With an extension cord you can place it on the bench, or you can insert it in a wall or ceiling socket... and, it can be completely rotated in the socket to direct the light where desired. Price, with one filter and 15-watt lamp, \$4.50.

Ektar Lens



Time Control



Footswitch



2-Way Safelamp

Now is the time to start your Christmas Greeting Cards...using the pictures you have taken yourself. Ask your Kodak dealer to show you his assortment of Kodak Greeting Negatives.

Prices include Federal Tax and are subject to change without notice.

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ELMORE C. ADAMS,  
APSA



# Experts' Choices For Fine Prints

No. 7 of an informative series...how leading exhibitors choose papers to fit their salon aims

ELMORE C. ADAMS' "The Brush-Burner" has appeared in more than forty important exhibitions. He writes:

"My choice of *Kodak Opal Paper* for 'The Brush-Burner,' as well as for most other pictorial prints, was based upon my experience with its ability to give maximum scope to tonal range of the negative, and to render these tones to the fullest degree in the finished print.

"Its ability to give prolonged projection time and the fullest development time, without fogging or loss of print quality, is exceptional. The dark-

room worker has sufficient time for dodging, printing-in, or other manipulative processes.

"Choice of *Kodak Opal Paper G* for this picture was further determined by its fine pebble-grained lustrous surface that permits full rendition of detail without loss of pictorial quality. In my experience, *Kodak Opal Paper*'s superiority in giving the fullest scope and control over the various toning effects, either to enhance its own natural warm tone or to give the beautiful blue-grays sought by many pictorialists, makes it an even more desirable paper to use."



IN "The Brush-Burner," Adams sought to recreate the warmth and atmospheric mood of autumn. *Kodak Opal*'s brown-black image tone fitted perfectly. For "Pattern Motif 283," Axel Bahnsen desired a crisp, objective design quality, with maximum image texture and detail. *Kodabromide Paper F*, with its pure white stock, cool neutral blacks, and glossy surface, fitted perfectly. Had he desired a slightly warmer interpretation, Bahnsen would naturally have turned to *Kodak Medalist F* or high-lustre *Medalist J*. This fine warm-black paper comes in a range of surface choices and contrast grades; and has two special advantages—great flexibility in contrast control, plus the same speed in all four contrast grades.

## CHOOSE THE PAPER THAT FITS THE PICTURE—AND THE PURPOSE

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide Paper*. Five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For *Opal* quality with twice the speed of *Opal*—*Kodak Ektalure Paper G*.

For *Opal* quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as *Kodabromide*; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo*, *Velox*, *Resisto N*, and others. Each *Kodak* enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine *Kodak* papers—tints, surfaces, weights, processing—consult the Data Book on *Kodak Papers*, and your *Kodak* dealer.



"The Brush-Burner," Elmore C. Adams, APSA, San Francisco. Exhibition print on Kodak Opal Paper G (cream white, fine-grained, lustre), processed to a rich brown-black image tone. Reproduction print on white, high-lustre Kodak Medalist Paper J.

In preparing the reproduction print for halftone engraving, Medalist's exceptional contrast control was used to advantage—to obtain a tonal scale which would most nearly translate the delicate highlight and middle-tone gradations of the original to the printed page. Both the *Opal* and *Medalist* prints, of course, possess a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed printing presses.

For Mr. Adams' analysis of his paper selection, see facing page.

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

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# Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



C. "JERRY" DERBES, Director

I recently received a very interesting letter from Mr. Walter Fiske, Jr., of the Jefferson Portfolio Club (Louisville), which I would like to quote:

"At a recent meeting of the Jefferson Portfolio Club, I read the Salon Workshop article to the members. The response was wonderful and nine members would like to have applications to get into this deal. This includes me, of course. Will you send me about twelve applications?"

"Our Club was formed about nine months ago and has grown from six wide eyed rank amateurs to fourteen very interested workers. On the average, the work of all of us has improved considerably. They jumped on your activity with glee and want to get into it."

As director of this new activity it has been interesting to nurture the idea from its infancy and watch it grow to young boyhood, which is just about where this idea of the Salon Workshop is at present.

The young boy has growing pains. The idea of being able not only to see but to actually print from a well known salon exhibitors negative, is catching on. (If you did not read the opening announcement, may I urge you to look up your August issue on page 494 and read it now).

There are still a lot of well known salon exhibitors who are willing and anxious not only to loan us one of their valuable salon negatives but are also willing to furnish us with a 11 x 14 print to travel in the second circuit. In addition, the Master will give us an actual Salon Print to award to the person in his group who makes the best print and will comment on each print individually and point out the good points as well as the bad.

What a golden opportunity for each of you inexperienced workers to improve your print quality by actually seeing how the Masters print their pictures as against how you and the other fourteen members in your group print from the same negative. It will be fun to watch the different cropping, toning, spotting, etc., each member chooses to use and then compare it with how the Master made his print.

Do you need interesting programs for

your camera club? Why not display the sixteen prints and read the comments by the Master about each of them?

I suggest each camera club officer who reads this column take the August issue and read the opening announcement of the Salon Workshop to the members of your club at your next meeting. It should be interesting to each of them and no doubt many of the members would like to get in on this activity.

Application blanks for joining the Salon Workshop may be secured by writing the Director, whose name and address appears in the mast head.

## INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAIST, Associate Editor

As a result of a series of conferences at the recent PSA Convention in New York, a number of changes in the procedures of the Competition have been made which will make this activity of even greater value to every camera club. A consistent, high level of print judging and an improved scoring system will be two of the immediate benefits of the new innovations.

The first four of the five contests for the coming season will be held at the Baltimore Camera Club, the fifth at the 1953 PSA Convention in Los Angeles. This last contest will be a part of the convention program of the Pictorial Division and the actual print judging will be open to the general public. It is planned to make the presentation of awards to the winning clubs at the Convention.

The well-staffed Baltimore club has ample facilities, and can call upon a large number of qualified judges to insure the success of the new plans. The first contest, held in October, featured three outstanding judges: Edward L. Bafford, APSA; A. Aubrey Bodine, FPSA; and Mark Mooney, APSA. Robert V. George, print director of the Baltimore club, will supervise the details of the print judging while the president of the club, Vernon N. Kisleng, will handle an improved publicity program. In order to permit the ultimate in service to be given to all participating camera clubs, the Baltimore Camera Club will not compete this year in the Competition.

The revised scoring system allows each judge a maximum of 12 points per print instead of the previous high of 10 points. Besides rewarding the finer prints with greater point scores, the increased value will permit each judge to indicate a rating of 1 to 4 points under each of three categories: (1) Composition, (2) Interest value, and (3) Technical quality. In addition, each judge will indicate specific written comment for print improvement on scoring sheets which will be returned to the print maker.

The details of this more efficient judging system were worked out in conferences at

the New York Convention with A. Aubrey Bodine, Robert George, and Vernon Kisleng of the Baltimore club and "Gene" Chase and Ray Miess of the Pictorial Division. The final plans also incorporate improvements in the judging system introduced by Robert J. Lauer, Director of last season's Competition.

For further particulars concerning any of the new features of the judgments or how your club can enter the International Club Print Competition, write Grant M. Haist, Director of this activity.



MISS EVELYN ROBBINS, Associate Editor

### Chirps From The Robbins

This month in our "Comments by Commentators" you will find an article by Dave Darvas, APSA, Commentator for Portfolio #24. This article was quite lengthy, but in order to bring all of it—and there is an excellent message there for you—I've put in the first portion this month and will follow it up next month. Don't miss it!

### Comments By Commentators

During the past few years as Commentator to Portfolio #24, I have gained a great deal of knowledge that has influenced certain contentions concerning print quality, technique, and other factors that enter into our desire to produce a good picture. Through the contacts with the members of #24, listening to the voices through their words, I have felt intimacies that would have been impossible otherwise. Their comments on the other members efforts, as well as all the criticisms as a whole, help to establish an inkling of human behaviorism among those of us in the Portfolio who have desired to express a message through photography.

As I see it, the major purposes of Portfolio activity are a concerted effort to teach each other as well as be taught. Portfolios are somewhat like itinerant classrooms with Commentators acting as teachers and advisors. I believe that this fact must not be overlooked. Too many of us are willing to try anything once, in the hope that through partial activity only, we will find the help we need in ten easy lessons. Portfolios can only become successful through the constant patience and consistent effort on the part of all, including the Commentator.

Knowledge is gained slowly. That Port-

folios have helped a great many to find themselves in photography is true, but there are many who have failed to achieve similar results. The elements of ability and experience have contributed to success, and the majority having had their share of ability can achieve that success if only they will allow themselves the time for the experience.

I must say that Portfolio #24 has been very consistent and very enthusiastic through all these years, and the membership has been intact except for a very few cases where the resignations were warranted. I feel proud of #24 and its members and am honored by the willingness on their part to suffer through much of my vitriolic criticisms, yet I feel sure that they liked it. Otherwise, they wouldn't have remained. I hope that in the future I can point to the names and say that over 90% of the membership has been with me from the very start. By that time, too, I will be able to point out those that have achieved success in picture making.

There shall be many problems to overcome before that time arrives. Improvements in a person's work progress imperceptibly, and only by comparisons made between his earlier work and the present, can noticeable changes become obvious; yet the differences of quality between a first effort and a last may be very slight indeed. Those slight differences mark the tempo of his evolutionary progress. If practice and experience is held to a minimum, the tempo will be slow and the progress slow as well.

Of course, it is simple to expound doctrines and broad statements. What we wish is specific information; accurate and positive statements regarding the answers to our questions.

Let's take the word "experience". When I refer to experience, I mean many things. I mean the sum total of knowledge gained through the practice of the incidentals of our craft; I also mean the experience gained through the fusing of our mental attitudes, thoughts and philosophies with our technique.

I believe that we cannot sever one particle of our mental consciousness from the pure technical requisites. The sum total of knowledge gained must be made up of minute segments of subjective thoughts and subjective technical applications in order that we may solve our objective problems.

This may be difficult to realize until we actually attempt to analyze and adapt an apparently simple fact to a photographic conclusion. Among the many problems within our Portfolio membership, as well as in others, is our feeble attempts to answer our own questions through material methods without first considering the possibilities of the mental approach.

In the early experiences with the problem of print quality, we are a bit confused about one particular and obvious photographic result, namely that from a simple and commonplace sheet of sensitive paper a tremendous number of tonal combinations are possible in the form of a picture where each and every picture is just as appealing as the other.

Why is it possible to appreciate this or that photograph as compared with another when both are handled differently and have

a tonal range entirely unlike each other. We look at a picture handled in the low key and marvel at the tonal range and for its general handling of all factors. We are next attracted to a print in high key, and that key has equal carrying power as the one in low key. What is that essence of print quality that allows an apparent flexibility of tone distribution in opposite directions without devaluing the influence that we call "carrying power"?

I'm quite sure that when we try to make a low key print our general result is very muddy. When we try something in high key our result gets chalky. Authoritative instruction defines print quality as the resolution of a complete tone range within the limitations of the photographic process. We have achieved this during our test printing. We have proven to ourselves that we can print for a black and a white and all the tones in between, but just as soon as we attempt to confine those tones into a photographic image we get anything or everything other than the objectives we had in mind.

(Continued next month)

### "STAR DUST"

A monthly column devoted to the "Fit and Wisdom" of the Stars as taken from Note Books in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, Gen. Sec'y  
Star Exhibitor Portfolios

Material for this column has been a little scarce of late and this presents an opportunity to pass along a few things that might be of interest to those who are members of other than the Star Portfolios. I find response from those in the regular American Portfolios indicating that we have an active following there as well, and this is as it should be for they represent our future Star Members.

We might well direct our attention first to those readers who have not yet had the pleasure of belonging to a Portfolio by saying that if you are a serious amateur photographer with a real desire to improve your pictures, you should by all means take advantage of this opportunity presented by your Society. It will give you added incentive to improve your work by comparing it with that of others like yourself, by exchanging ideas and through the suggestions and help you will receive from the Commentator.

To those who have enrolled in one of the various Portfolios and subsequently dropped out because of loss of interest may I suggest that you follow this column for the next few issues and perhaps you will find where the cause for your loss of interest lies.

First of all let me point out that, in a community activity of this kind, the success or failure of the operation depends on the active and consistent participation of each member of the circle. We will get out of our Portfolio exactly in proportion to that which we are willing to put into it. One factor of extreme importance in the success of any Portfolio is the full participation by all members in the Notebook. Just as it is important that you put forth your best effort on the pictures you submit it is equally important that you have

## PICTORIAL DIVISION

Ray Moss, APSA, Chairman  
1888 North Farwell Ave., Milwaukee 2, Wis.  
Leon Root, APSA, Vice-Chairman  
7067 Sheridan Road, Chicago 28, Ill.  
Miss Stella Jenks, APSA, Secretary  
1846 Kenny Road, Columbus 12, Ohio  
Robert J. Lauer, Treasurer  
807 South 14th St., Milwaukee 4, Wisconsin

### THE BIGGEST

Stella Jenks, APSA, Editor  
1846 Kenny Road, Columbus 12, Ohio

### AMERICAN PORTFOLIOS

Eldridge R. Christliff, Hon. PSA, Director  
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### INTERNATIONAL PORTFOLIOS

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5956 N. Sheridan Rd., Chicago 40, Illinois

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V. E. Shimanicki, Director  
604 N. 24th St., La Crosse, Wis.

### CAMERA CLUB PRINT CIRCUITS

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### CAMERA CLUB JUDGING SERVICE

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383 Monroe Ave., Memphis 3, Tennessee

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17402 Monica, Detroit 21, Michigan

### PORTFOLIO CLUBS

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3347 Q Street, Lincoln 3, Nebraska

### PORTFOLIO OF PORTFOLIOS

James T. Johnson, Director  
1713 Calle Cerro, Santa Barbara, Calif.

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1st Nat'l. Bank Bldg., Grand Island, Neb.

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136 Roslyn Street, Jackson, Miss.

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### SALON PRACTICES

Ralph L. Mahon, APSA, Director  
240 Forest Avenue, Elmhurst, Illinois

### WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, Director  
50 Church Street, New York 7, New York

### HONORS PROPOSAL COMMITTEE

Robert L. McFerran, APSA, Director  
2423 Clinton Ave. S., Apt. E-14, Minneapolis, Minn.

### MEMBERSHIP

Walter E. Parker, Director  
6213 Woodlawn Ave., Chicago 37, Illinois

### ORGANIZATION

John R. Hogan, Hon. PSA, FPSA, Director  
1529 Walnut Street, Philadelphia 2, Penna.

a clear and reasonably concise idea as Pictorialists, having accomplished a reasonable degree of dexterity with a camera and the various operations of developing and printing, find themselves confronted with the question of "When is a snapshot Pictorial?" and "Why is my pictorial just a Snapshot?" What is a Pictorial picture anyway?

Perhaps this can be cleared up a little and in the column for next month we will try to show how you can help your commentator help you find the answer to this perplexing question.

### Highlights from the PORTRAIT PORTFOLIOS

FREDERIC CALVERT, *Associate Editor*

#### Something New To Be Added

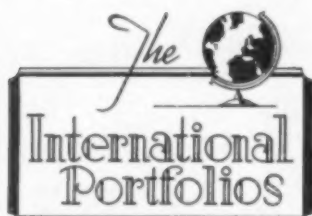
I have asked some of the Commentators, top notch amateurs and professionals in our Portrait Portfolios to send me some prints so that I can make up some books of good portraits.

These books in time, will be sent by Parcel Post to each member of all Portrait Portfolios. They will have lighting diagrams and some technical data. There will be prints by Edith Royky, APSA, Charles Tipple, Everett Saggus and Lionel Heymann to mention only a few. Each book will have several prints of each maker.

The idea is to stimulate more interest and desire to make better pictures of the family, friends or get portraits into the salons.

If you know of any friends interested in portraiture better advise them to jump on the Band Wagon and join a Portrait Portfolio where they will learn a lot more about portraiture, be in a nice group of new friends all interested in the same hobby.

It has been suggested I start a Portfolio just for the very first beginners in portrait work. I will be glad to do so if I have enough members join. Also to start another advanced folio and another hand oil color folio. The folios are for your learning and enjoyment. Send for the rules and application blank today, address: Frederic Calvert, Director 28 E. 4th St., Chester, Pa.



STANLEY D. SOHL, *Associate Editor*

#### South Africa for You?

Word has just been received that the South African Portfolios have received a burst of new life and are back on a schedule of real activity. Number 2 portfolio is on the road toward South Africa with number 1 starting on its way before this

even gets into print. South Africa has a new and third group of workers gathering their prints to form a still newer portfolio. We here in the U. S. are going to have to hurry up just to keep up.

The pictures that these friends of ours sent us are most interesting. They approach photography from a different angle which is both educational and very beneficial to all who take advantage of their style through these exchanges. They like to take pictures of the country, the mountains, the seascapes; the extreme contrast of the dark and light in portraits and many mood pictures. Their cameras are predominately Rollics, but their techniques are varied and many.

#### Or Costa Rica?

We will soon need some new state side members to help match the new PSA'sers active in Costa Rica.

The newspaper, *El Diario de Costa Rica*, sponsored a photographic competition. The exhibition, through the support of the National Press, was displayed in the Press building for many hundreds to see and enjoy. The first prize winner was "Dolor de Madre" (Sorrow of the Mother) by Mario Madrigal, second prize, "El Problema" (The Problem) by Abelardo Bonilla, and third prize was Yunta (Oxen) by Oscar Powan.

The Jurors were Leslie de Paos, Jorge Aubert, and Dr. Esteban A. de Varona, APSA.

Over two hundred and forty prints were submitted and ten Honorable Mention prints were selected.

The newspaper, by way of its celebration, reproduced the first three winners' prints in a full front page spread, in three colors.

It's good to see that our PSA Members are the leaders in their respective countries. All of these men are members of the Caribbean-American Portfolios.

#### New General Secretary For New Zealand-Australia

The new diplomat for our international program "down-under" is Mr. Russell Cooper. He will have as his right-hand General Secretary, on the U. S. side, Miss Edith Royky, APSA, of Sioux City, Iowa. These following secretaries will work with the two general secretaries in their specific circles. Mr. Harold Carpenter, of Sandy, Utah, is the new secretary for Circle #1, with Mr. Lem Casbolt from "down-under". Mr. C. A. Sweet of Green Bay, Wisc., and T. R. Patterson from Hamilton, N. Z. for Circle #2. Mr. Maurice Louis of New York City is the secretary for the U. S. side, with a new secretary for the other half of Circle #3 to be appointed from the Australasian counterpart.

These three circles are in operation now with two more, #4 and #5, to be filled any time. Here again is a chance to get in on the ground floor on two fine portfolios.

Mr. Russell Cooper says in part that he is going to be hard on any slacker from "down-under" and as he expresses it that we will "get them, (the portfolios), across smartly".

Good luck to all you workers and the many PSA members from so far away.

We have a good organization so don't let the secretaries down.



V. E. SHIMANSKI, *Associate Editor*

Some years ago I developed the habit of taking a brief "time-out" period each day, —just a few minutes to relax and sort of day-dream.

During one of these day-dreams I got to wondering as to who had the best job in this world of ours. I had about concluded that a golf pro had the best racket, for he was paid to do what I considered a pleasant recreation. Then I thought of Maurice Louis. He is now traveling throughout this scenic country of ours, talking about photography, and getting paid for it.

Then I became curious as to the least desirable job in this world, and had about decided that I'd rather do anything but be a coal miner, when I suddenly remembered the poor program director of a small town camera club.

The program director must come up with no less than eighteen original, entertaining, instructive and all-interesting programs during the camera club season. He is expected to put on a three-ring circus at every meeting. Now in a small town this is no simple task.

Serving my fourth consecutive term as program director I speak from experience, and I wish to pass on a friendly tip to you program chairmen. Schedule one or two of the International Print Exhibits as program material.

If your club has never viewed an International Exhibit you can give the members a real treat. You will be amazed, impressed and inspired by the variety and quality of work produced by our fellow photographers from across the seas. Such a program will be like a spring tonic.

We have print exhibits from Australia, China, Italy and other countries available to camera clubs. Merely drop a note to the Director of International Exhibits and we will make arrangements for one or more of these shows for your club.



A. LYNNE PASCHALL, *Associate Editor*

November is a month when many outdoor photographers lay their cameras on

the shelf and turn their attention to indoor artificialities.

It is true that long spells of dark, rainy weather do sometimes descend upon us at this season of the year, but the month does not deserve the bad rating that is commonly given it. Every season has beauties of its own if we will only look for them. What is lovelier than a still, frosty morning in November? Gray skies maybe, but atmospheric effects that can be caught at no other time. Stark black trees, clustered factory chimneys from which the smoke rises straight and vertical, perhaps an occasional plume of white steam against the dull background, roof planes that are invisible at other times of the year, everything that is needed to make a picture except your own creative imagination.

Come on, let's get up early some morning and try it this year!

Pictures, pictures, and more pictures are needed to keep the club going. If the members become interested and there are indications of prints in the making, then you have nothing to worry about, but if there are signs of a let-up, you may have to call upon PSA for help, so better act quickly.

#### American Exhibits

Fred Fix still had a few open dates for several of the American Exhibits when we heard from him last, but we suggest that you write him for an up-to-date list of the shows now available.

#### Instruction Print Sets

Among the new helps now being offered by the Pictorial Division is the Instruction Print Set. These are one-man shows that are accompanied by the comments of experts. Members of small and isolated camera clubs soon become fed up with the stereotyped criticisms of their fellow members and would like to hear what a qualified salon judge has to say about the pictures. This is what these sets offer. The director of the activity is Dr. John S. Anderson; write him for further particulars.

#### Portfolio Clubs

Some members of every PSA club are in Portfolio circuits and someone should keep track of their schedules. Many a meeting has been saved from cancellation by the timely arrival of a Portfolio.

If four or five members are engaged in such activities, perhaps they would be interested in organizing a "Portfolio Club" to supplement the regular club activities. Sten Anderson is the man to consult in that event.

Sten reports that the latest club to qualify for a sponsor is the Orlando Portfolio Club, and Thomas Limborg, APSA, of Minneapolis has been appointed to the job.

#### Portfolio of Portfolios

Would you like to have a display of pictures to hang in your club room on a social night, or display to the public in a show window? See whether James T. Johnson has a Portfolio or Portfolios for you. These are collections of prints that have traveled in International Portfolios, and many of them have become famous.

The prints are of smaller size and several are grouped together on each card. The cards are all 16" x 20" and there are fifteen or twenty cards to a set.

#### Camera Club Print Circuits

William Hutchinson has left us for other work in PSA and the new director is George J. Munz. George and I sat together in a meeting at the New York Convention in August, and had a nice visit, talking over plans for the future. George says:

"As I get further into the running of PSA Camera Club Print Circuits, I notice that a club gets the benefit of having three activities from one participation, first, they can have a competition to see which three prints will be entered, second, they have the program when the Circuit arrives for viewing and commenting, and then third, when the prints and all comments are finally returned to them. This takes a lot of worries off the program chairman, and I personally feel that the more prints that you view and hear comments on, the better photographer you will be.

"I also think the clubs that participate in this activity should have the print makers remake their prints according to the comments received. This is the only way to really learn and correct the mistakes that others see."

Ask George for an application blank, and before sending it in be sure that you already have the three prints required of your club.

#### Judging Service

When does your club have the big Print of the Year contest and display? If it comes in January, it is time now to make plans for judging. If it comes in May or June, you have several more months in which to think it over, but do not delay too long.

Consult Fred Bauer Jr. if you need help in finding some good out-of-town judges.

## VIEWS AND REVIEWS

BY THE DIGEST EDITOR

#### WHO'S WHO

The long listing of those who have had prints accepted in two or more photographic exhibitions during the past year, which appears in this issue, is some indication that neither the exhibitions nor the exhibitors are quite as decadent as some people might like to believe.

These exhibitors have found acceptance for their work in competition with other photographers all over the world.

No one who understands exhibitions or exhibition judging will deny that many meritorious prints were not accepted for exhibition. But for the most part, the prints which were displayed were not only technically excellent, but portrayed some facet of our life today which the maker felt was important.

The leading exhibitions and the leading judges of exhibitions are becoming more and more critical of what they choose as representing the best in photography. The best will always survive, and photography will have taken a forward step toward its rightful place as one of the Fine Arts.

—STELLA JENKS, APSA

#### Coming Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

TOKYO (M, T) Exhibited during November at Osaka. Data: Katsuo Takakura, 1948 Kichijoji, Near Tokyo, Japan.

CHICAGO (M) Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mahel Young, 231 S. LaSalle St., Room 1382, Chicago 4, Ill.

MEXICAN (M, T) Exhibited Nov. 15 to Dec. 15 at club. Data: Ray Miss, 1800 N. Farwell Ave., Milwaukee 2, Wis. or Club Fotografica de Mexico, San Juan de Letran 60, Mexico 1, D. F., Mexico.

HONG KONG (M, C) Exhibited Dec. 1, 6. Data: See Lok Kien, c/o Hang Shing Co. Ltd., 52 Bonham Strand East, Hong Kong, China.

VICTORIA (M, T) Exhibited Nov. 16-23 at Empress Hotel. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

ARIZONA STATE FAIR (M, T) Exhibited Nov. 7-16. Data: Miss Agnes Holst, Supt. of Photography, Arizona State Fair, Phoenix, Ariz.

SANTIAGO (M, T) Closes Nov. 4, Exhibited Nov. 20 to Dec. 20. Data: Foto Club de Chile, Calle Huertanos 1223, Santiago, Chile.

CUBAN (M, T) Closes Dec. 2. Exhibited Dec. 18 to Jan. 20 at club. Data: Club Fotografica de Cuba, O'Reilly 366, alto, Havana, Cuba.

SPRINGFIELD (M, T) M closes Dec. 3; T Dec. 10. \$2 entry fee for prints. Exhibited Jan. 4-25 at Smith Art Museum. Data: J. E. Phelps, C. W. V. Smith Art Museum, Springfield 5, Mass.

SINGAPORE (M, S) Closes Jan. 9, Exhibited Feb. 7-15 in British Council Hall. Data: Singapore Art Society, Raffles Museum, Singapore 6, Straits Settlements.

WILMINGTON (M, C, T) Closes Jan. 11, Exhibited Feb. 1-23 at Fine Arts Art Center. Data: Edw. A. Heiser, Jr., P. O. Box 401, Wilmington, Del.

MINNEAPOLIS (M, C) Closes Jan. 13. Entry fee \$2.00. Exhibited Feb. 5-22 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

CIRCLE OF CONFUSION (M, T) Closes Jan. 24. Exhibited Feb. 8-22 at Whittier Art Gallery. Data: Arthur W. Maddox, 12020 Orange St., Norwalk, Calif.

WORCESTERSHIRE (M, C, T) Closes Feb. 11. Exhibited March 7-28 at City Art Gallery. Data: C. J. Morrall, 57 The Tything, Worcester, England.

ROCHESTER (M, C, T, S, ST, SS) Closes Feb. 12. Exhibited March 6-29 at Art Gallery. Data: Lowell Miller, 99 Parkside Road, Rochester 16, N. Y.

SOLIHULL (M, C, T) Closes Mar. 5. Exhibited April 11-18 at Malvern Hall. Data: C. D. Pain, 71 Brook Hill Rd., Kings Norton, Birmingham 20, England.

MARINE (M, T) Closes March 17. Exhibited March 22 to April 17 at Mariners Museum (Newport News) and during May at Smithsonian Institution (Washington, D. C.). Data: R. A. Myers, 1609 E. Warwick Rd., Warwick, Va.

SYRACUSE (M, C, T, S, ST) Closes Apr. 20. Print fee \$1.00 and return postage. Data: Allen Ruch, 1421 Bitterroot St., Syracuse, N. Y.

#### OTHER SALONS

ROYAL (M, C, T, S, SS, A, MP) Exhibited at Leeds and Bristol Oct. 25 to Dec. 31. Data: Secy. Royal Photographic Society, 16 Princes Gate, London SW 7, England.

LIUBLJANA (M) Exhibited Nov. 29 to Dec. 20. Data: Foto in Kino-amaterska Zema, Lepi Pot 6, Ljubljana, Jugoslavia.

SOUTHAMPTON (M, T) Exhibited Oct. 25 to Nov. 22. Data: Southampton Camera Club, 36 Carlton Crescent, Southampton, England.

NITEROI (M, M, C, M Press, T) Exhibited in December at Hotel Quinzendinha. Data: L. A. Finestral, Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, State of Rio de Janeiro, Brazil.

LINCOLN (M, A, S, L, T) Closes Nov. 8. Exhibited Dec. 6 to Jan. 4 at club. Data: A. J. Hawkins, Branton, Lincoln, England.

(Continued on page 665)

# PSA COLOR DIVISION

Mrs. BLANCHÉ KOLARIK, APSA  
2824 S. Central Park Ave., Chicago 23

## Korean Communique

In a previous item we mentioned that the Color Division Hospital Project was functioning close to the front lines in Korea. Just how close is now disclosed in a letter written by Miss Mary Jane White, an American Red Cross Assistant Field Director in Korea. We quote:

"A few days ago I received the color slides which your group sent to the hospital here. I am so pleased to have them and I know we will use them a great deal. This is a mobile surgical hospital and many of our patients are very ill. After a few days they are interested in some quiet activity and this is where the slides will help. The hospital personnel joins me in thanking you for this contribution. Because this hospital is fairly isolated there have not been many recreational facilities here so everything is appreciated.

"As you probably know, the mobile surgical units are hospitals set up in tents. They are the first hospital patients reach. The men are usually here for about five days and then evacuated to the rear. Our hospital which is typical is situated in a small valley and is surprisingly comfortable.

"Once again, thank you for the slides. They are already in use and are a pleasure to have."

In forwarding the above to the American Red Cross Field Directors Office in Tokyo, Japan adds the following:

"As always, we can't tell you enough how much your splendid work means to us. Without your very wonderful contribution, a great lack would be felt most strongly by the men in the hospitals."

While the American Red Cross has been expanding its service to take in additional hospitals our part of the project has slowed down due to a drop in the number of slides received. We need at least 4000 slides a month for hospitals in Japan and Korea and at least 2000 slides a month for U. S. Army, Navy and Veterans hospitals in this country. The need is desperate. Send whatever you can, no matter how few or how many, identified as to subject matter if possible, to Karl A. Baumgaertel, A.P.S.A., 353 31st Avenue, San Francisco 21, Calif.

## Convention Note

Since closing day of the New York Convention, much has been heard of the splendid Color Division Show and the innovation introduced by its chairman, Mrs. Amy Mintel Walker, APSA, and co-chairman John Walker, of showing the slides grouped into several classifications, such as Still Life, Genre, Pastoral, Marine, etc., each group accompanied by appropriate musical background.

This arrangement afforded fine opportunity of comparison of the various subject matter for the audience, and created considerable feeling of smoothness in the presentation.—Carl Sanchez, Jr.

## Some Aspects of Color Perception In Viewing Color Prints

*Editor's Note: The number of color print makers is gradually increasing, and the following article by Color Division's Technical Adviser is chiefly for their information. However, much of its material on color applies also to transparencies.*

*The second portion of the article will appear next month.*

We have always lived in a world of color, and the present high level of success achieved by modern color processes allows us to reproduce pictures in color with a realism so great as to almost create the illusion of the real thing. To many, this has already become a distinct handicap which limits their individual means of expression, and accordingly, methods have now been devised to remove this limitation and thus extend the possibilities well into the realms of color abstraction.

When photographing colored objects in monochrome, the primary objective is to correctly reproduce the luminosity of the objects and thus retain the relative tone values. Luminosity is the term used to characterize the depth of that neutral gray which appears to the eye to match in "lightness" the given color. Despite frequent and deliberate deviations from this primary objective for reasons of emphasis or of individual artistic preference, we seldom feel the necessity to question the correctness of the reproduction. Perhaps we feel that the missing colors themselves can be supplied through a mental conversion of monochromatic values into whatever color values appear to suit the occasion.

A monochrome print can accordingly deviate almost without bounds from correct reproduction, and this quality will seldom be challenged. We feel that if the picture satisfies the requirements of composition and expresses a mood appropriate to the occasion, whatever overt liberties were taken to emphasize and perhaps enhance the reproduction, only served to demonstrate the artistic facets and technical ability of the maker.

When viewing a color photograph, however, especially a reflection color print, an entirely different set of circumstances seem to apply. Here, the necessity for a mental assignment of color to monochromatic values no longer exists, and the hypothetical boundaries of almost infinite limitation which formerly applied have now been reduced to the rather narrow limits of the print area itself. We can now no longer assign a color of our imagination to an area, but are obliged to view the photograph in full color as a realistic reproduction. To many, this sort of confinement appears to be a distinct disadvantage, and accordingly they attempt to evaluate the reproduction colorwise, not necessarily in

## Coming Color Exhibitions

CUBA, Dec. 18-Jan. 26, deadline Dec. 2. Four slides, 81. Forms: Juli Fotografia des Cuba, O' Reilly 366. Altos, por Compostela, La Habana, Cuba.

SPRINGFIELD, Jan. 4-25, deadline Dec. 12. Four slides, 81. Forms: John Phelps, G. W. V. Smith Art Museum, Springfield 3, Mass.

CHICAGO NATURE (slide section), February, deadline Jan. 17. Four slides (up to 3 1/2 x 4), 81. (Also color prints.) Forms: James Kirkland, 45 W. Monroe St., Chicago 3, Ill.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides, 81. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

TURIN, May 1-15, deadline April 10. Four slides, 81. Forms: Dr. Renato Fioravanti, Corso Re Umberto, 81, Turin, Italy.

terms of what they see, but too frequently in terms of how they think the subject should have appeared, even though they may never have seen it under any circumstances. Such attempts, more frequently than not, distort the facts and result in considerable confusion.

Since the interpretation of color involves both physical and psychological factors, it may be of more than passing interest to consider it rather briefly in the general field of psychophysics in an effort to account for the more important factors which affect the visual mechanism.

Because light is the medium by means of which the sensation of color is produced, we can conveniently start by examining the nature of light, and later, consider its effect upon the visual mechanism.

### The Nature of Light

As one of several known forms of radiant energy, light is presumed to travel with wave motions. The speed with which these waves travel in air is approximately 186,300 miles per second, and as matters now stand, this is the absolute speed limit of the universe. The waves of light differ in length, this being defined as the distance from the crest of one to that of the next. They also differ in frequency, which is the number of waves passing a given point in 1 second. The product of wave length by the frequency is the speed, and this is constant for any given medium. The speed varies, however, with different media.

The various forms of radiant energy result in a continuous series of wavelengths, each differing from the next by an infinitesimal amount. Such a series is known as the electromagnetic spectrum. Toward one end of this spectrum are the almost infinitely short gamma rays emitted by some of the radioactive materials. Following the gamma rays are the X rays, and these gradually merge into the ultraviolet region. Further along toward the center of this tremendous array of energy, we reach a series of wavelength which is able to stimulate our visual mechanism and cause the visual sensations. This is the region of light, which starts at approximately 400 millimicrons and extends to about 700 millimicrons. A millimicron is one millionth of a millimeter or about one twenty-five-millionths of an inch.

Beyond the visible region of light is the infrared region, followed by the radar, television, and radio waves, some of which are miles in length. For comparative purposes, if we consider only the region from the short gamma rays to the long radio waves, this can be represented by an imaginary straight

line approximately 6 miles long. Toward the center of this line is a space about one-sixteenth of an inch in length. Within this relatively small linear dimension is confined most of the energy which stimulates our visual mechanism and causes the sensation of sight; but it is a powerful stimulant.

Light is scientifically defined as the aspect of radiant energy of which a human observer is aware through the visual sensations which arise from the stimulation of the retina of the eye. Since this definition includes both radiant energy, which is purely physical, and the visual sensation, which is psychological in character, the entire process extends into two realms and is therefore expressed in psychophysical terms which interrelate both phenomena.

#### *The Visual Response*

There is nothing in the physical nature of light which decrees that human beings shall respond to it, and the energy comprising this very narrow band is quite similar to that of adjoining areas. Nevertheless, it supplies the medium by means of which we observe the world of color about us, and why we respond to this particular energy band has never been elucidated. We can consider the visual response to light only in terms of human beings, and because we vary in our physiological as well as in our psychological responses, the visual process cannot be defined in terms of a particular individual, but rather it must be considered in terms of an imaginary person called a standard observer representing an average "normal" visual response. Colorwise on this basis, it has been possible for the International Commission on Illumination to prepare a set of three response curves representing the average response characteristics of this hypothetical individual to the energy which constitutes the visible spectrum.

#### *The Spectrum*

We are all familiar with the spectrum as presented by the rainbow, when the sunshine falling upon the curved surface of raindrops is dispersed into a majestic array of color. A similar situation can be achieved analytically in the laboratory by passing a beam of white light through a glass prism. The resulting continuous bands of colored light are known as the visible spectrum, and it is customary to recognize the seven colors—violet, indigo, blue, green, yellow, orange, and red.

For reference purposes it is necessary to have some recognized method for identifying any desired portion of the spectrum. Such a method is fulfilled by the Fraunhofer lines which are narrow dark bands traversing the spectrum at fixed points, and they form a convenient means of designation for any part of the spectrum.

#### *White Light*

When all of the wave lengths between 400 and 700 millimicrons are presented collectively to the eye, the sensation of "white" is produced. Because an absolute basis for white does not exist, the term cannot be precisely defined except by visual comparison to such arbitrary standards as a block of pure magnesium oxide illuminated by light of specified intensity and spectral characteristics.

Our conception of white under ordinary circumstances is therefore a matter of some conjecture and considerable variation, since



PFC. Charles Rogers (center) of Greenville, South Carolina tries to convince Cpl. Domingo H. Garcia (left) of Cotulla, Texas and PFC. Jose A. Rivera (right) of New York City, with the aid of color slides donated by PSA members and others, that South Carolina scenery is more pictorial than that of Texas or New York. This picture, of a friendly discussion among Korean War casualties in the U. S. Army Hospital in Tokyo, Japan, shows only one of the many ways in which color slides are used in more than fifty U. S. Army, Navy and Veterans Hospitals in the United States, Japan and Korea. Please identify your spares or rejects as to subject matter and/or geographical location and send them to the PSA Hospital Project, 353—31st Avenue, San Francisco, California. They will be greatly appreciated. Official American Red Cross photo by Mori.

the visual mechanism is able to adjust over a wide range of changing conditions. Most tungsten sources will accordingly appear colorless until they are compared directly with daylight or with other artificial sources of daylight quality.

#### *Color Vision*

The role which colors play in light is quite similar to that which pure musical notes play in sound, but the physiological effect is entirely different. Two superimposed musical sounds can easily be recognized as two distinct pitches by most of us, and a trained musician can differentiate and identify the separate notes in a harmony, including the overtones present in the notes from a single instrument.

Unlike musical sound, however, as few as two spectrum colors comprising a mixture are incapable of such separation. If, for example, spectral red is mixed with spectral green, the psychological effect of yellow is produced which cannot be distinguished from that which might be produced by a single spectral yellow. In similar fashion, the admixture of any number of spectral colors gives rise to a single color sensation which cannot be analyzed into its constituent parts by vision alone.

Several theories of color vision have been proposed, but all of them seem inadequate to satisfactorily explain some important aspect of the manner in which we see color. One of the most widely accepted theories propounds the existence of color sensitive

elements in the retina of the eye. There are three sets of such elements, each group acting as a separate receptor system for one of the primary colors, red, green, and blue. Heretofore, these receptors were presumed to be arranged in a somewhat orderly manner, but recent evidence from England appears to indicate that they are scattered about somewhat haphazardly in the manner of the colored starch grains in an Autochrome plate.

Since there appears to be no way of isolating one of these mechanisms to study its response as a function of wave length, there is still considerable uncertainty as to the exact manner in which it operates.

These response centers are connected to the brain by an extensive communication system of nerve fibers. When light reaching the eye is focused on the retina, the respective stimulations are carried to the brain where they are converted to sensations. The psychological factors involved in this process are indeed complex, and it is therefore no more surprising to find variations in color interpretation among normal individuals than it would be to expect differences of opinion among them.

#### *Additive Color Mixture*

The principles of additive color mixture were demonstrated in 1861 by James Clerk Maxwell. A similar result can be most conveniently achieved by using three projectors, each beam of which is screened by a red, green, and blue filter, respectively.

If the circular areas of color are made to overlap, somewhat in a pattern resembling a three leaf clover, the sensation of yellow will be produced in the area of overlap between the red and green circles. Likewise, the mixture of red and blue will create the sensation of magenta, and that of the blue and green will cause the sensation of blue-green or cyan. In the central area where all three colors are superimposed, the sensation of white will be produced. Hence, Maxwell demonstrated that for all practical purposes, white light can be thought of as a mixture of red, green, and blue light in the proper ratio. This principle was later applied to the development of the additive process of color photography, and its success was demonstrated by such processes as Autochrome, Agfa Color, and Dufaycolor.

#### Subtractive Color Mixture

By way of comparison to additive mixture, there is a second method of color synthesis which employs colors complementary to those used by Maxwell. This scheme, called the subtractive process, utilizes cyan, magenta, and yellow, and they are accordingly identified as the subtractive printing primaries. Unlike the corresponding additive primary colors which exist only in their respective energy bands, the subtractive primaries exist in two wave bands. Thus, the cyan is composed of both green and blue, the magenta, of red and blue, and the yellow, of red and green. If the subtractive primaries are projected on a white screen, using the pattern previously described, the sensation of red, green, and blue will be created in the regions of overlap between the magenta and yellow, cyan and yellow, and magenta and cyan, respectively. In the central area where all three colors are superimposed, black will be produced.

This principle is used in all of the modern subtractive color processes, although the materials employed are somewhat different, according to circumstances. For color transparencies, dyes are used, and for reflection prints, either dyes or pigments may be employed.

It may be of interest to note that the subtractive principle used in modern color photography follows the method used by painters. They start with a white canvas which scatters light of all colors, and they apply a bit of pigment to an area. The function of the pigment is to remove or subtract white light from the area over which it is applied, and thus substitute its own unique characteristics. If the pigment has the quality of absorbing the blue component from white light and reflecting the red and green, the sensation of yellow is created. Thus, modern subtractive color processes are not concerned with any attempt to duplicate the spectral colors themselves, but instead, to create the corresponding color sensations, and when this is accomplished with reasonable accuracy, the effect upon the visual mechanism will be practically identical to that produced by viewing the isolated spectral colors.—W. K. RAXWORTHY, APSA

#### The Service Folder

If you are a member of the Color Division, you have received the 1952-53 edition of the Division's Service Folder.

This folder carries the details on 14 specific projects of which you (if an in-

dividual member) or your Club (if a CD member) can take advantage to improve your color photography and to reap additional thrills from such effort. The folder also explains 16 related services which should be of interest and value to all CD members.

Our advice is to study the folder carefully, and follow through on one or more of the services offered. By all means, file the folder in a convenient place so you can refer to it frequently. You may be very much interested in some project tomorrow which holds little interest for you today.

The folder carries the names and addresses of the Color Division officers for 1952-54. If you have special problems or questions not answered in the folder, write to your Division Chairman, other officers, or supervisors listed. Suggestions for improving Color Division projects and services are always welcome.

#### Color at San Diego

Over one-thousand camera fans, preponderantly color enthusiasts, had themselves a real field-day at the P.S.A. Town Meeting of Photography in San Diego, California on September 13th and 14th. From early until late they swarmed over beautiful Balboa Park and the water front, cameras in hand, taking advantage of co-operative weather and models.

For those who were after future masterpieces there were calendar girls, and drum majorettes, topped by a shooting session supervised by name photographers with none other than "Miss San Diego" herself as model. On Sunday almost a hundred persons including whole families from twenty different countries, members of San Diego's House of Pacific Relations, graciously posed hour after hour in their native costumes.

On the more formal programs, outstanding photographers gave willingly and unstintingly of their knowledge. Al Stewart opened the Color Division with a command performance of his masterful and inspiring demonstration of "Flower Photography Under Artificial Light."

Lynn Fayman, who can always be counted upon for new emotional experiences in "Color", took his audience thru a realm of "Color in Motion" never before exhibited in color photography. Both his films and color prints left one breathless.

Harold Edwards' famous Photochromers Court provided a lighter touch to put all in a mood for the Dutch Treat Jamboree held on the Roof Garden of Hotel San Diego Saturday night, where a dazzling style show with more beautiful models provided additional incentive for snap-happy photographers.

For those who seriously wanted to learn about "Color", Fred Bond, APSA, and noted authority, lectured on "Color Harmony and Composition", on Sunday.

"P.S.A. Tops in Photography, Color Slides" were indeed—TOPS—with Vella Finne introducing each slide, and its maker in absentia, with George Brauer commenting.

A two-hour Slide Clinic closed the Color Division program with Merle Ewell, APSA, conducting, and Al Stewart, Les Mahoney, Vella Finne, Fred Bond, APSA, Floyd Norgaard, Henry Greenhood, Charles Norona,

George Brauer, Glenn Brookins and Lynn Fayman, APSA, commentators.

To the Southern California Association of Camera Clubs, especially Charles L. Wilson and his able committee, we give a lusty ovation for a wonderful two days that ended all too soon.

—Vella L. Finne

## TECHNICAL DIVISION

#### TD Executive Committee

The Annual Meeting of the Executive Committee of the Technical Division was held on Sept. 27 at Lake George, N. Y. Installation of newly elected division officers and the appointment of committees were prime order of business, along with plans for the future activities of the division.

This annual get-together is the social event of the year for TD and committee members bring along their families. New York, Rochester, Binghamton and Boston Sections were represented. Bill Swann, retiring division Chairman presided until he turned the reins over to Dr. E. P. Wightman, the new Chairman. W. E. Fritz is Vice-Chairman and Herbert MacDonough is Secretary-Treasurer.

Canoe Island Lodge on Lake George is the meeting place and as the gang started to arrive on Friday night, the large dining room was turned into a projection room. Clyde Carlton brought two stereo viewers and showed his slides of the PSA Convention and also of the Lake George 1951 meeting. Gene Wightman had color slides of both meetings and Herb MacDonough threw some of his into the pile.

On Saturday night Host Bill Busch showed movies he had taken on a ski trip to Austria and Switzerland, giving your reporter additional reasons why he should never take up skiing. Bill never misses a good shot, especially when it is blonde, and one of the blondes in Switzerland proved to be Renee, waitress in the dining room, who was always coming around to see if we wanted "anuzzer" cup of coffee.

Then Bill showed some very dramatic productions made this past summer by guests, including a slightly condensed version of "World In His Arms". Al Sheldon of Ansco showed some of the color slides he uses in his camera club lecture program, ranging from high-magnification nature subjects to the geological glories of the Southwest.

It looked as if everybody present had a camera: several stereos, Leicas, a brand new 2 1/2x2 1/4 under test, and Sam Kitrosser was trying out Polaroid Pathfinder No. 1. (The Pathfinder we had at the Convention turns out to be No. Zero).—db.

#### Boston Section

Hy Schwartz of Kalart was speaker at the first meeting of the Fall season. He spoke on B.C. Flash Photography. Next meeting is scheduled for Nov. 20, subject not yet announced. Sam Kitrosser of Polaroid is Chairman.

(See also page 661)

# PSA STEREO DIVISION

FRANK RICE, APSA

228 N. LaSalle St., Chicago 1

## Personalized Slide Analysis

Max W. Sorensen, 1119 E. Andrews, Fresno 4, Calif., and Paul J. Wolfe, APSA, 124 E. Jefferson St., Butler, Pa., have agreed to receive stereo slides from any individual who cares to submit them for analysis and comments. This is a new service, free to members of the Stereo Division.

In this case the analysis will be based on the appearance of the slide in the hand viewer. It appears there are many stereo photographers who are interested in making good pictures for hand viewing, and do not immediately care about projecting them. Secondly, we have long thought that a personalized slide analysis would appeal to some members who do not care to enter the competitions or circuits, but would like to know, now and then, what a more experienced photographer would have to say about their pictures.

Messrs. Wolfe and Sorensen are capable photographers in other fields as well as stereo. They have had extensive experience as photo critics.

You may send slides to either of these men (Note that one is in the eastern area, the other far west.) Or, you may send the same slide, first to one and then to the other—for double checking—if you like.

Be sure to include enough postage for the return of your slides first class mail since the package will contain their comments. Also send along a self-addressed sticker for convenience in returning the package. The slides do not need to be bound in glass. It would be helpful if the slides are titled; titles help give the analyst an idea of what the photographer had in mind when he took the picture. Also it would be well to give him the exposure data if you remember it, the kind of weather, location of the scene, whether you used a tripod and other such data.

At the present time we will not set a limit to the number of slides that may be sent. However it is just good sense to send a typical slide out of a lot of slides about which you have some question, rather than to send the whole lot. You can always send a second selection of slides after you see what the analysts have to say about the first ones.

## Stereo Larger Than 35 mm.

Wheeler W. Jennings, 7549 S. Clyde Ave., Chicago 49, Ill., will serve as an information clearing house for stereo photographers interested in making stereograms of the larger sizes. He has followed the progress of stereo photography for many years in Europe as well as U.S.A. He has a large collection of slides, cameras and viewers of all sizes.

He will be glad to have reports from others who are working with the larger pictures.

Would you be interested in a large-slide circuit? Do you care to exchange information about equipment? Do you wish to buy or sell? Write Mr. Jennings.

## Eastman Charge for Stereo Mounting Called Excessive

The Stereo View, publication of the Stereo CC of the East Bay (Alameda, Calif.) and the Stereo Group News of the Jackson Park CC (Chicago) call the new Eastman stereo slide mounting service unreasonably high in cost. The price of the K135 films in sizes 20 and 36 include the cost of mounting as 2x2's. The question is asked—why should not the stereo camera owner get a break in one way or the other when he uses the film? Either the cost of the film should be less when he mounts his own, or if Eastman mounts as stereo, the cost should be little, if any, greater than for the 2x2 mounting service.

## Photographers and Magnetized Watches

This photographer's watch was in trouble repeatedly because of magnetization. Where it came from was a mystery to several jewelers. Finally one asked—"Are you a photographer?"—Then, keep your watch away from your light meter." Light meter had been carried on belt; watch in pants watch pocket directly underneath. F.E.R.

## Four-Way Vision for Projectionists

Unless all slides are mounted in projection mounts or are otherwise compensated in the mount so that the right and left images of the most distant objects automatically fall on the screen with 2½" separation, projector adjusting will need to be done during the show. To do this well, the projectionist needs to examine the projected pictures four ways:

1. In stereo.
2. Out of stereo (no polarizing spectacles).
3. Left-eye image only.
4. Right-eye image only.

Some projectionists wear their spectacles down on their noses so they can sight over the top to check the horizontal and vertical alignment of the images. Others cut off the bottom third so they can peer underneath. For checking focus, they must squint through the left spectacle, then the right, cover the lenses alternately, or switch the lamps off alternately.

A viewing device is suggested which is constructed on the visor or bill of a baseball cap. The visor is extended so that sheet polarizing material may be suspended from the visor about 6" in front of the eyes. Two horizontal filters are used, each 1½"x5½". Of course, the angle of polarization of each filter must match that of the commercial spectacle.

By looking straight through the filters the screen can be viewed in stereo. (The 1½" height of the filters would be sufficient to cover the screen area completely when viewed from the projector location.) By tilting the head back, the filters are lifted out of the line of sight. By turning the head and sighting with both eyes through the

left filter, the left screen image may be seen. By turning the head in the opposite direction the right image only may be examined.

The Stereo Optical Co., 3539 N. Kenton, Chicago 41, can furnish two 1½"x5½" filters properly cut for the above use upon receipt of \$1.50. Cash with the order, please. They also have a limited number of the following item which you can have for 60¢ cash.

The Polaroid Vecto-viewer consists of two oblong filters mounted in a cardboard mount 5"x5½". This can be manipulated to give the four-way vision described but it takes one hand to do the manipulating.—EARL KRAUSE.

## Old-Timers Only

You fellows who stuck with stereo through its dark ages are the ones we can depend on for help with technical problems. You've forgotten more about stereo than most of us new-comers will ever know—but please go easy on us, will you?

Stereo really has two sides. One involves optics and mechanics, things that lead themselves to precise measurement and calculation. Problems in this field can be answered positively, and you old-timers have the background to do it.

The other side of stereo is in the mind. We don't know nearly as much about it, and it doesn't submit to mathematical formulas. Often an answer that holds true for one stereo user won't necessarily work out for another. Here we'd like to have you leave us a little freedom to have some fun.

For example, you can tell us precisely the distance at which the stereo window will appear when we use a given camera and mounting technique, and we'll be grateful. But please don't go on and tell us we should never let anything protrude through that window, or that anything we shoot at a closer distance will be hopelessly distorted.

Questions like these get us into the workings of the mind, into that field of stereo where there aren't as many definite answers. Mathematics won't prove anything here, and one man's opinion is as good as another's.

An old-timer whose mind is well schooled in the finer points of stereo may find objectionable distortion in six-foot pictures taken with 2½-inch interocular. He's entitled to his opinion—but it isn't law. If we all recognize that some picture qualities aren't fixed and measurable, we can all have more fun and can keep stereo from slipping back into the straight-jacket of rules that kept it stagnant for so many years. It's a swell hobby. Let's enjoy it.—ROBERT L. MCINTYRE

Ed. Note: Amex!

## How One Stereo Group Does It

Here is the pattern for activities of one stereo group. Meetings are held once a month with a members-competition every other month. Members enter 3 slides in the competition. Three judges are selected. They are often guests, since members entering slides should not judge. One of them is the analyst whose name was announced in the club bulletin and in publicity releases to the newspapers.

This club uses an electric voting machine which shows each judge's decision as either

a red or green light. After the vote, the analyst comments on the picture, touching on composition, subject matter interest, and stereo technique. When all members slides have been voted on, the judges talk over the top scoring slides and pick out 3 honor awards and 2 to 4 honorable mentions. As these are projected for the last time, the titles and makers names are announced.

Guests are invited to bring 2 slides each and these are projected with comments by the analyst—no judging.

The stereo programs on the other six meetings during the year consist of travels, technical demonstrations and discussions, manufacturers and dealers demonstrations, traveling folios from other PSA clubs, etc.

At the end of the club year the Annual Exhibit and Enquet is held with stereo, print, and color slide committees of the club cooperating. A catalogue is published.

If you wish your community had a stereo club, refer to the club manuals published by the David White Co. and in the PSA Journal. Then talk to other stereo photographers, camera store employees, and directors of existing camera clubs. For meeting quarters contact art institutes, camera clubs, park or YMCA officials, community house directors, or restaurants with private dining rooms.

There is interest in stereo all over this country. To get more satisfaction from this interest, participation in local clubs is to be encouraged. Try to line up a real stereo attraction for the first meeting and don't forget newspaper publicity on it.—EARL KRAUSE.

#### Is It Exaggeration? Distortion?

The sense of sight is so arranged, that when we look at a large scene, nothing is distinct. When we try to grasp the view in its entirety, it is out of focus and we only have a general idea of what we are looking at. Then when there is something in the picture that particularly attracts our attention, we focus our eyes on that. This smaller area, we can now see clearly.

It is astonishing, how small a part we really closely examine at one time. Our vision is practically brought to a point. The attention covers less than one square inch, at a distance ten feet away. This scanning action also takes place, front to back. We can only see clearly one plane at the time, at the distance eyes are focused.

At the Stereo Salon in New York the picture of a girl was projected on the screen large size. Head and shoulders were shown. Talk about distortion ensued. Of course the distance from the girl's shoulders to her nose was somewhat exaggerated, but the fact that our eyes cannot focus at two different distances at one time makes talk about distortion of less significance.—VICTOR ELLIS

#### One Question and Five Answers

**Question:** Would like to hear from others as to their experiences with different kinds of film and different kinds of filters.

**Answer No. 1.** Where color film is used, color correction filters should be used with great care, because of over correction of colors. It takes some one very skilled in the art of color balance to be successful. The user may like his finished product, but others may think he has poor taste in color

sense.

**Answer No. 2.** So would all photographers everywhere. Wondering about the other brand or technique is part of the fun of photography.—Robert L. Howard

**Answer No. 3.** Ansco color and other color processes that incorporate part of the color-formers in the emulsion are much too grainy to be enjoyable in stereo. The David White flash filter seems to be too warm with Kodachrome A and No. 25 bulbs. And the same combination of film and bulb without the filter is too cold. I get best results with SM bulbs, no filter, and type A Kodachrome.—Bob Munns

**Answer No. 4.** I use and recommend Kodachrome A with Realist filters.—Geo. W. Mack

**Answer No. 5.** Stereo is no different from any other form of photography in the end result. Films, filters, double exposures, vignetting, and what have you, can be experimented with, with the same fascinating results as planar photography.—Bruno Menin

#### Follow the Crowd

Don't let a rear place in a crowd keep you from getting shots of that parade, or whatever else it is the crowd is watching. Addition to your accessories of a unipod (one-legged "tripod") and a time release for your shutter will turn the trick. Set the time release after attaching camera to

unipod. Hold unipod aloft with two hands and base against waist or chest to steady it, with camera pointed at parade over heads of crowd. When self timer goes off, you've got your picture.—L. B. Dunnigan

#### Tune Out That Static

Static electricity, the stuff that grabs dust from the air and slaps it onto your film just as you're trying to enclose it in glass is today's worst offender when binding slides. You can pull the dust particles off the film with a hard rubber comb that has been rubbed with a piece of silk. This rubbing sets up strong static electricity in the comb, and the dust will give the film the cold shoulder for the hair-partner. And if you prefer blowing the dust off the film, use a bulb syringe rather than your breath, which is chock full of moisture.—L. B. Dunnigan

#### Flash That Baby Smile

Ever notice when taking those baby pictures how the tyke so often watches you serious-faced until you shoot, then breaks into a grin after the flash goes off? Capture that smile on film with an extra flash gun attached and use a cable release if you have one. Stand a bit to one side with the extra gun, to get baby's eyes off the lenses, and shoot the extra gun. When baby grins, snap the picture. It costs an extra bulb, but it's a good investment.—L. B. Dunnigan

## PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

#### September Nature Color Slide Contest

The judging of the September Color Slide Contest of the Nature Division was held at the home of the Co-chairman, Willard H. Farr on September 19. The judges were: John Millar, Deputy Director of the Chicago Natural History Museum, Arthur W. Papke, Past President of Chicago Nature Camera Club, and Julius Wolf, President of Chicago Nature Club.

Sixty two contestants, representing seventeen states, Canada, and Hawaii, submitted over 240 slides, which is an increase of twenty five percent over the figures for the last contest. The awards were as follows:

#### MEDAL WINNERS

Irma Louise Carter, Manhattan Beach, Cal. "Rice Shocks, Java".  
Al Suter, Chicago, Illinois. "Dunes".  
Paul Wolf, APSA, San Francisco, California. "Apple Blossoms".

#### HONORABLE MENTIONS

Floyd E. Brickell, University Heights, Ohio. "Joe Pye Weed".  
Dr. M. A. Chantler, New Toronto, Canada. "Prickly Fungi".  
Thomas J. Fisher, Staten Island, N. Y. "Peach Blossoms".  
H. W. Greenwood, Hollywood, Cal. "Volcano in Miniature".  
Irene M. Heffner, APSA, Albany, N. Y. "Autumn Lane".

Ludwig Kramer, Pleasantville, N. Y.

"Hickory Horned Devil".

Paul L. Miller, Seattle, Washington.

"Desert Storm".

Myrtle R. Walgreen, APSA, Chicago, Illinois.

"Acorns".

The Nature Color Slide Contests will be conducted in 1953 again, in April and September. The deadline being the fifteenth of each month. Let's make them bigger and better than ever.

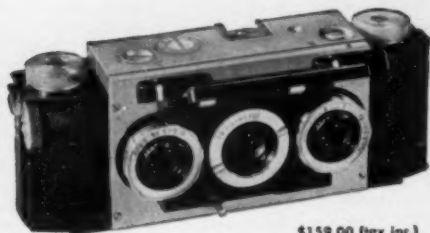
#### Nature Adventure Series

Ever since the PSA National Convention in Detroit in 1951 the writer has been receiving requests for information as to how some of the members of the Nature Division might obtain the services of Robert C. Hermes for their camera clubs. Mr. Hermes, as you who were present in Detroit will recall, presented his marvelous color film "Exploring Canadian Bird Islands." Mr. Hermes is a regular staff lecturer of the Audubon Society and it is very difficult for him to arrange dates to make many commitments for camera club engagements which is cause for regret on the part of Mr. Hermes. A member of PSA and the Nature Division, Mr. Hermes has been more than willing to fill such engagements when his schedule permitted but unfortunately his engagements were confined to the area near his home, where the trip would be a short one.



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- ✓ Full year warranty against mechanical failure

SANTA may be getting the full treatment — but *you* can literally "take it easy" with your Stereo-REALIST. The breath-taking depth and full natural color of REALIST pictures simply can't be beat for life-like realism. Children are so real you feel as if you could reach out and touch them . . . you can almost smell the fragrance of flowers . . . scenic views are startling in *all* of their natural splendor.

It's easy to take these beautiful, three-dimensional pictures. The REALIST takes all of the hard work out of photography, because it duplicates exactly what you see with your eyes. A few easy-to-remember adjustments and you have taken a picture you'll treasure forever.

You'll want a REALIST for yourself — and so will those "special" names at the top of your Christmas list. It's the finest, most everlasting gift money can buy.

If you haven't had the thrill of seeing REALIST pictures, visit your camera dealer soon. He'll be glad to show some to you. DAVID WHITE COMPANY, 387 West Court Street, Milwaukee 12, Wisconsin.

## STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU



Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.

## PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

**GRAPHIC VIEW**—For Sale. Beautiful 4x5 camera, like new, red bellows. Versatile, all-metal, revolving back with tilt and swings, case. \$79 without lens. Max Thayer, Front St., Statesville, N. C.

**\$500 CASH** gets 16mm Cine Special just back from factory fully checked in perfect condition, with three different focal length lenses and cine tripod. Jesse H. Bullum, 73 Bradley St., North Adams, Mass.

**FOR SALE**—1951 Auto-Rolleiflex, 4.5 Zeiss Jena T-coated Tessar. X-rayed. Like new, CC. \$190. Frank T. Neal, P. O. Box 1213, Shreveport, La.

**FOR SALE**—16mm movie outfit; Bolex camera, 1" and Elmo lenses, professional tripod, editor, Colortran light, DeVry sound proj., tutor. R. L. Hillgren, Rt. 400, 307 N. Michigan, Chicago 1.

**FOR SALE**—BAH 185-C sound proj. Have had only six months, used very few times. New condition, \$350. Inspection privilege. Dr. A. W. Biber, Spartanburg, S. C.

**LEICA III**—New, with Summarit 50mm, Summaron 50mm, Hektor Elmar. Best offer complete or separately. Carl Hart, Wyoming, Berke Co., Pa.

**WANTED**—RHS view camera, 4x5, condition unimportant. Lancelot Sukert, 4000 Cathedral Ave. N.W., Washington 16, D. C.

**SINAR EXPERT**—precision Swiss 4x5 with American 4x5 back. 3 interchangeable bellows, sunshade, case, accessories. All L.N. except case. Worth \$550, asking \$250. Don Bennett, PSA Journal.

On a recent visit to Mr. Hermes' home to arrange for his appearance at a camera club I learned that his schedule on the Audubon lecture platform was full from November to April of 1953. As his itinerary covers territory where N.D. membership is heavily concentrated we thought it a good idea to publish his itinerary so that N.D. members could take advantage of the opportunity to hear Bob and see his wonderful films.

This schedule covers the period from Nov. 10 to Feb. 23. Two subjects are shown, "Bonaventure Diary" and "The Grass Forest" which we are abbreviating to Diary and Forest.

November dates are: 10, Salt Lake City, Diary; 11, Santa Anna, Calif.; 12, Ocean-side; 13, San Diego; 14, Pasadena, all Diary; 15, Eagle Rock, Forest and Los Angeles, Diary; 17, Montebello, Diary and 18, Forest; 18, Los Angeles; 19, San Bernardino; Santa Monica; 21, Berkeley; 22, Lodi; 24, Concord; 25, Modesto; 26, Carmel; 28, Whittier; 30, Fresno and Dec. 1, Stockton, all Diary.

Dec. 2, Sacramento, Forest afternoon, Diary evening; 3, Marysville; 4, San Francisco, Diary; 5, San Jose, Forest, aft. Diary, eve. Same for Redwood City 5th, Portland, Ore. 8th, Seattle Wash., 9th, Vancouver, B. C. 10th and 11th, Diary.

Dec. 12, Victoria, B. C., Forest aft., Diary, eve. 15, Edmonton, Diary; 18, Port Arthur, Ont. Forest (aft.); and Ft. William, Diary, (eve.).

January 6, Huntsville, Ont.; 7, North Bay; 8, Timmins; Kapuskasing; 10, Kirkland Lake; 12, Burlington; 13, Guelph; 14, St. Thomas; 15, Chatham; 16, Grosse Pointe, Mich., all Diary and the evening of the 16th in Grosse Pointe, Forest; 17, Bay City, Mich.; Belleville, Ont.; 20, Cobourg, Ont., Diary.

February 12, Binghamton, N. Y., Diary; 14, Rochester, Forest; 16, Sewickley, Pa.; 17, Indiana, Pa. and 18, Cumberland, Md., Diary; 19, Millersville, Pa.; 20, Williamsport, Pa.; 21, St. James, Md., Forest; 23, St. Albans, D. C., Diary.

## Repercussion

In a recent article in this column the writer makes a plea for lighter weight mailers to be used in submitting slides and prints to exhibitions in order that exhibition expenses might be reduced to a minimum, enabling those exhibitors that chose to retain lower entry fees to come somewhere near breaking even.

Since that article appeared, the writer has heard from some exhibitors who had in the past tried to adhere to that practice, but had experienced some sad results to some of their choicest color slides due to energetic use of the cancellation stamp by some postal employee.

It occurs to the writer that maybe it would have been wise to include a word to the salon committees of some of the exhibitions as well as the exhibitors in order to produce the desired results, namely, reducing exhibition costs. It stands to reason that if a hand cancellation stamp is used on a package of slides by some postal clerk who might have had a bad night the night before, the results might be fatal to some of the slides in that container. The fault in that case would rest with the salon committee.

That is why a word to the salon committees should have been included in that article. If the exhibitors will accept my apology I'll pass it on to the exhibitors herewith. I sincerely hope that it will be read by the sponsors of all of the nature exhibitions. I think that the folks who are responsible for the return of slides should consult with the postal authorities in the post office to which they take the slides for mailing and request the use of pre-cancelled stamps on all the slide packages. This will preclude the necessity of the use of a hand stamp for the purpose and I believe will insure the safe return of all slides. How about it?

## A Call for Help

In the last issue of the Journal it was announced that there were many new activities for the Nature Division in the making. These added activities mean that there will be a need for more active workers who might have time and the inclination to take a more active part in the conduct of the Nature Division and who would be willing to serve in the capacities required by these activities.

There will be a need for circle secretaries for the Nature Portfolios. A committee to work on the Star Ratings of the nature workers. Folks to handle the color circuits of the division, and also the distribution of the tape recordings and for that matter we will require the services of any members of the division who are capable of preparing a tape recording for distribution.

If you have the time and feel that you would like to help in these various activities and in doing so help to promote the interests of the nature division, and stimulate an interest in nature photography please drop a line, either to the writer or the secretary of the division, Ruth Sage, and let us know of it. If you have any choice of activities in which you would care to take an active part please specify.

## PHOTO-JOURNALISM

WILLIAM A. PRICE

78 Elbert St., Ramsey, N. J.

We are getting a nice response to Dave Eisendrath's Sept. 5th letter from many P-J members and there are some mighty good ideas coming in to us. If YOU haven't written us yet, get going because it is the ideas of all of you that we are going to use to put and keep the P-J Division right up in front all of the time.

One of our proposed activities should be just what you have been looking for—regional get-togethers where P-J members in local areas can get together at luncheon or dinners and talk it out, get acquainted present problems, and enjoy good company. Meeting places and dates are to be arranged locally and meals, if any, would be "dutch".

The P-J membership list is being arranged for us by areas so that it will be simple to contact regional members. We here at national HQ are going to work up half a dozen or more programs in skeleton form that can be used at the regional meetings. Bob Garland, our fireball from Grapple, continually travels the country over and he is already making contacts and helping to get local programs started.

In order to hold these regional meetings it will be necessary that there be someone in each area who is willing to spark the activity. The meeting places and dates must be arranged and some contact maintained with P-J members nearby. We will help all that we can from here by supplying membership lists, furnishing or suggesting programs, answering questions and problems, etc. If we can obtain schedules far enough in advance, we will run them in the Journal. A meeting every couple months wouldn't be too much trouble and could be a lot of fun for the person (it doesn't have to be a man!) who is willing to volunteer for the good of the P-J Division and its members. How about it, can we have some volunteers? Let's hear from every State, P-J is starting to roll!

You non-P-J members who also read this column, get on the band wagon. Join P-J!

A letter just received from Mr. Marshall Harry of Ft. Wayne, Ind., states that he is interested in a question and answer box as part of or supplementing this column. He points to the trials and tribulations of the amateur in breaking into the Photo-Journalism field and also his thought that there is a sort of taboo on the part of the press in using 35mm work.

He did not ask any questions but as I wrote to him, there is "meat" in his letter and some information along these lines should answer a few questions that our readers may have. We will try to run something on this by a real authority later on.

In the meanwhile, if you have any questions regarding photo-journalism that could be answered in this column, please send them in and we will print answers by people who really know the score.

P-J Winners on Page 626

## CAMERA CLUBS

### PSA Fourth International Club Bulletin Competition

With entries from U. S., Canada, Canal Zone, India, New Zealand, Mexico, and South Africa, and representing leading clubs, this year's winners may be sure that their bulletins are "Tops" in camera club publications. There has been continued improvement in bulletins and we believe that the suggestions offered by the judges in these competitions have been important in this direction.

Judges this year were Rita Connolly (camera club editor of CAMERA MAGAZINE), Frank Fenner (former editor of PHOTOGRAPHY), and R. B. Horner (editor of Chicago Color CC's "Projector", which has been a medal winner in all previous competitions.)

Club plaque winners were Science Museum Photographic Club for its "Fotomic Facts" and Detroit Photographic Guild for its "Bulletin". The two editors, Walter VanBuren and Audrey Gingrich, also received the first place medals.

In the "printed" class, editor Vernon Kising (Baltimore CC's "Focal Point") received the second place medal, with third place medal going to editor Dorothea Ward (Memphis CC's "Southerner").

In the "Other" class, two editors with tied scores each received a second prize medal. They are G. V. Niman (Hawthorne CC's "News") and Lewis Sharrard (Springfield Photographic Society's "Exposures").

Editors of the following received special award gold ribbons for "Editorial Contents": Longbeach "Spotlight", Jackson Park "Jackson Parker", Oakland "Panoram", Polyphoto "Chatter Box", Waikato (N. Zealand) "Snapshots".

Gold special award ribbons for "Typographic Excellence" went to editors of these: Mexico "Boletin", Chatham "Out of Focus", Focus "Rangefinder", Ford "Tripod", New Haven "Bulletin", New Westminster "Reflector", New York Color Slide "Rainbow", San Francisco Photocolors "Color News", Utica "Newsbulletin".

Editors of the following won red award ribbons for various content components: Mexico "Boletin", Mysore (India) "Viewfinder", Ridgewood "Focal Plane", Washington Cinematographers "Newsbulletin", Atlantic (C. Z.) "Focus", Diablo (C. Z.) "Light 'n Lens", Dyckman "Dynamo", Focus "Rangefinder", Ford "Tripod", Great Neck Color "Color Wheel", Johannesburg (S. Afr.) "Bulletin", Los Angeles Cinema "Bulletin", New Westminster "Reflector", New York Color Slide "Rainbow", Rockefeller Center "Exposure", Rotorura (N. Zealand) "Shutterbug".

And editors of the following won corresponding ribbons for typographical components: Long Beach "Spotlight", Ridgewood "Focal Plane", Mysore "Viewfinder", Washington Cinematographers "Newsbulletin", Diablo "Light 'n Lens", Denver G. & E. "Local Focal News", Rotorura "Shutterbug"—H. J. JOHNSON, FPSA.

## Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the December 1952 mags represented. The list will grow...

**U. S. Camera** "Photography—A to Z" is the theme, from A for Alphabet, to Z for Zoo Photography, a feature or column for every letter . . . or almost . . . C for Cameras in Retrospect, looking back to the beginning; E for Eye Camera, the one made from a sheep's eye; F for Foto Fiction; O for Outdoors, simple rules for better outdoor pictorial shots . . . well, you get the idea . . . plus Connel, Ham, McKay, Grierson and the others as usual.

**camera** Camerette on "posing the model" by Kenneth Brooks, glamour portraiture with Hollywood personalities as models . . . also one by Cy LaTour on the Hollywood Still Men including lighting diagrams . . . Controlled Reticulation, turning defeat into victory . . . an All-Purpose Developing Chart, something new and spectacular . . . Negative Reduction by Joe Foldes, another in his series . . . plus a special article by A. Aubrey Bodine on trends in salon photography in the past quarter century. Bond, Mohler and Brodbeck as usual.

**modern PHOTOGRAPHY** Minicord, a report on a sensational sub-miniature . . . report on Ergol, new fast developer . . . Christmas Cards . . . Christmas pictures . . . William Henry Fox Talbot by Beaumont Newhall and Bill Brandt by John Stewart, the first and latest greats . . . Ylla Again . . . color pictures in the snow . . . How they shot the Olympics . . . Chaplin's "Limelight" . . . \$30 electronic flash.

**PHOTOGRAPHY** Special Contest Issue . . . prize winners in 1952 Photography contest, 8 pages in color and 50 in monochrome . . . Bwana Devil, is 3-D Hollywood's answer to TV? . . . Indoors with a \$20 camera . . . How not to win a picture contest . . . Sweden's Fotoklubb . . . America's oldest camera club . . . Christmas Cards . . . combining TT and architecture . . . bulk of issue is about the contest, with pix.

**PS&T** Section B of the December Journal has Photography in Engineering and Science as a theme. "Photography helps develop rockets and guided missiles" with good pix . . . "Photography in TV" shows many lighting tricks used in the studio (written so even an engineer can understand it) . . . "Photography in the textile industry", bubbling with ideas on where and why to take pictures, all kinds cameras . . . "Photography in highway research" shows how Ol' Kaintuck keeps a photographer busy . . . Index for Vol. 18B (PS&T, 1952).

Gordon's neg-pos color story, part two postponed to February . . . and did you read part one in October, or cold storage of film, or Knowles on correct exposure,



Storm Clouds in the Tetons F. L. Purrrington  
First Place, Class I

or Cobb on rockets? Go back and take a look.

**NOTE:** What other photographic magazines would you like to have pre-viewed each month? Let your editor know . . . should we include the special "house organs" like B&H's Panoram, Bolex Reporter, Exakta, etc.? See also "In The Foreign Press", a post-view of overseas magazines. Is either of these features of value to you or should we discontinue and devote the space to other features? Write and let us know.

### TD Rochester Section

The November 13 meeting of the Rochester Technical Section will be held in Dryden Theater of George Eastman House. The dual program will feature S. Donald Stookey of Corning Glass Works whose paper will be "New Medium and Process for Photoengraving" and Edward C. Yackel and Thomas H. Farrell of Eastman Kodak Co., their paper being entitled "A New Photographic Development in the Graphic Arts."

The December 11 meeting will feature papers on the use of photography in steel and highway research.

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# Camera Club Manual

by H. J. Johnson, FPSA

## CHAPTER V (cont.)

7. Monthly awards: Selection by elimination from entries receiving highest scores (3 "in" votes), or if insufficient number in this class, then highest scores are awards and the next class (2 "in" votes) are reviewed for the additional. Total to be 10%, non-ranked, in each class, plus HM's equal to 10% of the entries. Awards receive ribbons plus 2 points towards cumulative scores. HM's receive different color ribbons plus 1 point toward cumulative season scores.
8. Season awards: One cup each season for most points earned in club competition in slides plus 1 point for each slide accepted in recognized exhibitions. One cup each season for most points earned in club competition in prints plus 1 point for each print accepted in recognized exhibitions.
9. Records: The contest director shall keep a record showing the judges each month (and any comments on their qualifications). He shall also keep a record of prize winners and makers. Each month's results shall be published in the club bulletin. At the end of his term, the contest director shall turn over to successor the complete list of judges (for all previous years) and also a copy of this instruction, with any changes made and approved by the club during his term.

## CHAPTER VI

### CAMERA CLUB PUBLICATIONS

As a camera club increases in size, a club publication of some sort becomes more and more a necessity. Even some of the more progressive smaller clubs realize the value of a bulletin.

For most clubs, lacking in experienced or competent publicity chairmen, a bulletin is an efficient medium for publicity. Copies sent to newspapers and magazines permit editors of these to select items which they consider of most interest for possible publication. The bulletins informally but effectively stimulate interest in prospective members. Copies sent to other clubs make them aware of the publishing club.

Club publications are more efficient than minutes of business meetings for preserving club history. Some clubs keep no minutes; when they are kept, they are not generally available to members, and of course, do not contain much that is of importance, such as field trip experiences, member and club achievements, etc. As a club becomes older, its history becomes of more interest and value.

Members like to know the background of coming speakers, they want to know competition standings, details of planned field trips, etc., and a club bulletin is the most convenient method for publicizing these to members.

Finally, a properly edited bulletin is very effective in stimulating participation and interest in club affairs.

It is evident from the foregoing that a club bulletin is recommended, especially where there are more than 30 or 40 members.

This Camera Club Manual is a revision of the original manual prepared in 1945 by Victor H. Seaton. It will be reprinted when publication is complete and distributed to member clubs.

### Methods for reproduction of a club publication

In smaller clubs, a bulletin can be managed at practically no cost other than postage. Someone can type the material with a hectograph carbon which will produce about 75 legible copies. Two or three such pages, stapled together, make a neat, economical bulletin.

For a larger club, mimeographing is recommended, and though it is sometimes possible to find a member who can cut stencils and may have access to a mimeograph machine, it is better to have the job done commercially, since the cost is moderate. This cost should be included in the club budget.

Planographing, offset printing, and printing (letter press) are progressively more expensive. Offset printing is recommended for large clubs with good treasuries; it can be as neat as printing and photographs reproduce well.

The great majority of camera club publications are reproduced by the mimeograph process.

### Size

The size of the bulletin will depend chiefly on finances and the number of members. For a small club, a single mimeographed sheet makes a good start. As the club grows, additional pages may be added, with four pages usually considered sufficient even for quite large clubs.

Page size should be standard 8½ x 11 for greatest convenience. Occasionally the legal size page is used but this is an awkward size and is not recommended.

### A name for the paper

The most appropriate and unpretentious title for a club publication is simply "Bulletin", preceded by the club name.

If a different name is wanted, avoid the temptation to find one that is "clever" because to outsiders it may appear labored or affected.

National magazines make every effort to find a single word title. For the same reasons of convenience, a club should avoid titles requiring three or four words.

### Financing

Most clubs which have bulletins include in their budgets the costs for the publication. These costs should be rather specific in order to prevent an ambitious editor from spurning at the expense of the treasury.

Depending on the size of the club, the effectiveness of its publication, and the method of reproduction, the percentage of the treasury which may be budgeted may vary from 10% to 25%. It should be remembered that even where there is no bulletin, part of this expense would be necessary anyway to cover notices of meetings.

Since subscriptions are practically out of the question, the only other source of outside finances is in advertising. In terms of reading public, the club paper is neither effective nor economical in comparison with standard advertising mediums; therefore most clubs do not solicit advertising. However some clubs seek advertisers and find them, perhaps chiefly on a "good will" basis.

### The editor

If professional experience or a master's degree in English

were required to edit a club paper, few clubs would be able to obtain an editor.

Any member with a reasonable proficiency in writing is a likely prospect as an editor, even though he occasionally may split an infinitive. If he has imagination (sometimes he will have to "create" material for the paper), initiative (to go after information when necessary instead of waiting for it to be presented to him), and enthusiasm, he will make a good editor.

A few clubs have used a system of rotating editors during the season as a way to lighten the editorial work. Another way is to keep an editor but rotate his assistants.

### **Samples for study**

A big help to a new editor is the opportunity to study an assortment of bulletins from other clubs in order to obtain ideas as to appearance, size, text material, etc. Such an assortment can be obtained from the P.S.A. without cost other than postage.

### **Importance of identification**

A common mistake in new bulletins is the omission of necessary identification. It is important that at least the editor's name and address be included because those outside the club who receive the bulletin may want to write for information as prospective members, or an editor of some other publication may want to quote part of the text.

Officers' names and addresses, meeting place and dates are helpful to outsiders and also to members if the club is large.

### **Distribution of copies**

The mailing list obviously will include all members. It also should include editors of camera magazines and newspaper columns who might be able to help the club in the way of publicity.

In order to see how other club editors handle layout and selection and presentation of material, it is recommended that exchange subscriptions be arranged with ten or twelve other club bulletins. Their editors' names therefore would be included in the mailing list. (These exchange copies are also valuable to program chairmen as sources of tips on program material.)

From time to time, a number of copies may be left in camera stores for distribution to interested customers.

Club speakers should receive copies of the bulletins in which they are mentioned.

### **Bulletin competition**

An extremely important aid to camera club editors is the P.S.A. annual club bulletin competition. In this competition, editors have opportunities to win medals and ribbons for themselves and plaques for their clubs, but the greatest value is in the score sheets for each bulletin. These contain numerical analyses of content and typography by three judges scoring independently of each other. The editor receives these sheets along with written comments and suggestions by the judges.

The following factors are evaluated: interest and newsworthiness (editorial style, proportioning of gossip to other material, selection of material, etc.); stimulation to participation in club activities (by exciting enthusiasm, building esprit de corps, etc.); service or usefulness to the club (calendars of events, "build-up" reports for speakers, reports of meetings, standings of contestants, etc.); layout (arrangement of text illustrations, ads); and typography (neatness, legibility, accuracy).

### **Contents**

The more certain a new editor as to what should be included in the bulletin, the easier his job will be.

One item necessary to include is a calendar of coming events: speakers, contest subjects, field trips, etc. How far the calendar should extend into the future is a problem of judgment for each editor, but at least two meetings in advance should be included. This information should be provided by the program chairman.

Related to the calendar but sufficiently important for a separate item is the "buildup" for the next speaker: his background and special qualifications, his subject and its value to members, etc. Properly written, these "buildups" greatly increase attendance.

Reports of immediately past meetings need not be extensive but it is worthwhile to have at least a brief reference to the speaker's chief points, or methods of procedure in case of demonstrations. Some clubs report lectures at considerable length, but if the bulletin is average size, lengthy reports may take up space which could be used more profitably for something else.

Competition standings should be included. Perhaps a monthly listing is not necessary but the frequency should be sufficient to enable members to have a fair idea of their relative positions so that they may increase their efforts if they want to climb higher in the standings. The information should be furnished to the editor by the contest chairman.

"Personals" are an important part of club publications and provision should be made to include these (though perhaps no more than a column in four pages). They should chiefly concern some angle of photography, as a common denominator: prizes won, contests judged, vacations, etc. However, a part of the material can be more trivial in nature if the ratio is kept well controlled. The "who was seen with who" type of gossip can quickly become "trivia." Special effort must be made to see that the majority of members occasionally find their names in the "personal" column; constant repetition of the same names is not the purpose of such columns. The wise editor will obtain a club roster and check-mark each name as it is used; later he will assign someone to obtain some sort of "news bit" about each member whose name has not been used. (There is no such thing as a member who in the course of a year is a complete blank.)

In larger clubs, short biographical sketches of members are always worthwhile, chiefly of officers and committee members but also including all members in the course of time.

Many editors may be tempted to include "feature" articles. This is a temptation to be resisted because few club papers are large enough to allow space for long articles ("long" in comparison with the total available space). Informative or expository articles of real value may approach a column in length, but rarely can more space be allotted. Short articles of the "tips" type are more desirable.

Elections, business meeting decisions, short accounts of field trips, etc., obviously should be included.

"President's Message" columns are of doubtful value; they too often are "olympian" or too general.

The general tone of the club paper should be one of informality. This is a compromise between "breezy" and "stuffy" (though the "light" touch is preferable to a "heavy" one.)

### **Layout and Typography**

The first problem is whether to run lines across the full page, or to use columns. The latter are recommended because though they require a bit more effort in spacing, they are easier to read.

"Justifying" the right hand margin of typewritten text increases neatness but the effort necessary is out of proportion to the result for most papers.

The most acceptable color for the paper stock is white. Orange, green, or gray are more likely to cheapen the appearance of a paper than to brighten it, though some shades  
(Continued on next page)

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### Home Movie Stories—*from p. 637*

and make movies interesting. Often the little details cannot be planned or even anticipated in advance. Therefore, one must be alert to film the unexpected when it does occur. Give people, especially children, things to do and properties to play with and they'll keep your camera busy.

There is no easy way to acquire the knack of story telling with motion pictures. It's like riding a bicycle—one must learn from experience.

Your first efforts to put story telling action into your movies may not be 100 per cent successful. However, you will note improvement with each effort. Start with simple uncomplicated family stories first and as you gain experience, you will be gratified to see it reflected in your movie results.

### Print Mailer—*from p. 644*

are placed at the outer edges of the board. It is advisable to place a few prints in position between the strips in order to make sure that when the container is assembled and tacked that there will be sufficient room between the strips to accept the prints. When the strips are in position fold the lower fifteen inch flap upward as shown in the second sketch. You will then tack the fifteen inch portion to the strips as indicated by the dashed line. Then turning the container over, tack the outer edges of the twenty inch portion of the board to the strips leaving the upper short flap of the board free as shown in the second sketch. An idea for the spacing of the tacks can be gathered from the photograph of the case.

The scotch tape is used to protect the edges of the board, to prevent them from fraying. It is folded over the upper edge of the fifteen inch flap, and over the three outer edges of the top smaller flap. When prints are placed into the container and the top flap folded down in position the upper flap will overlap the lower one by two inches. When shipping a stout cord is bound around the case in both vertical and horizontal positions and the prints are ready for mailing.

In viewing the photograph of the print case with prints in partial position you may think the guy might have used a newer case to photograph or at least he might have re-touched his print before submitting it to the editor for reproduction. I assure you this print was prepared as shown for a purpose. The case illustrated is one that has seen two years service and was used to illustrate the fact that the cases are serviceable and still make a presentable appearance after two years of use.

### Camera Club Manual—*from p. 663*

with properly matched inks may be satisfactory.

Clean stencils, cut with an even touch, are necessary if a mimeographed paper is to be neat. Better to pay for a stencil than to get it free if it is sloppy in appearance.

If text is "solid", without paragraphs or other variations, it is likely to be unread by most. Therefore paragraphs should be frequent.

Although readers of a club paper may not expect typographical perfection, too numerous errors will lead to loss of esteem. Therefore "copy" should be carefully proofread.

Misspelling, with its complication of ignorance, must be carefully avoided. With a dictionary at hand, the editor should check the spelling of any word for which he has the least doubt as to the correct spelling.

"Layout", the arrangement of material on the page, is the editor's equivalent of the photographer's "composition". For example, a well composed page will "balance" almost as well as a picture. Long articles are interspersed with short ones, spaces between articles do not match across two columns, occasionally a two or three line item is "boxed" for emphasis, etc.

(To be continued)

## Louis Licks Opposition

Maurice H. Louis, APSA, is well along on his lecture tour that will carry him all the way to California. Local committees have been doing good promotion for his talks. In Wheeling, W. Va., he was interviewed on the radio for ten minutes and newspaper publicity has been excellent.

The Cleveland Guild with a membership of 55 turned out 140 to hear the talk. Opposing attractions the same night included Fred Waring's orchestra, an insurance convention, the Walcott fight, Nixon on the radio explaining his expense account, and Eisenhower in Cleveland for a talk. And still Louis pulled 140 to the Guild lecture! The power of photography.

## Color Prints—from page 633

be the same as that recommended on the box, since we are now using Printon material under non-standard conditions.

As a guide to those who wish to expose Printon material in a camera, the table provides some typical data from my experiments. These data should be used as a starting point for tests to be made under your conditions.

## Processing Procedure

Standard Printon Kit solutions and procedure should be used with the exception of the developing times in First and Color Developers.

Following is a typical procedure for processing direct color prints at 68°F:

1. First Developer	26 minutes
2. Short Stop	2 "
3. Rinse	2 "
4. Second Exposure	2 "
5. Color Developer	16 "
6. Short Stop	1 "
7. Rinse	5 "
8. Bleach	5 "
9. Rinse	3 "
10. Fixer	4 "
11. Wash	10 "

The above development times are based on portrait subjects lighted by electronic flash illumination. Other types of subject matter exposed by other types of illumination may require different exposure-development relationship to produce optimum results. The above times, however, may be used as a guide in making your own tests.

## Salons—from page 653

**SAN SEBASTIAN** (M) Closes Nov. 30. Exhibited Dec. 1952. Data: Club Vasco de Gama, San Marcial 19, San Sebastian, Spain.

**JAPAN** (M, T) Closes Nov. 15. Exhibited Jan. 15-22 at Galleries of Mitsukoshi, Tokyo; later at other Japanese cities. Data: Goro Ueno, The Asahi Shinbun Bldg., Yurakucho, Tokyo, Japan.

**LUCKNOW** (M, C, T) Closes Dec. 15. Exhibited Jan., Feb. & Mar. at Allahabad, Delhi and Lucknow. Data: S. H. H. Rastri, 63 Yashipur, Allahabad 3, India.

**RENGAL** (M) Closes Dec. 25. Exhibited Feb. 15 to Mar. 1. Data: K. K. Mookerjee, 24B Hindustan Park, Calcutta 29, India.

**CHARLEROI** (M) Closes Feb. 15. Data: R. Populard, 18 Rue Desreux, Charleroi, Belgium.

**NOTE for SALON SECRETARIES:** Send all salons notices to R. L. Mahon, 360 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do.

## SMPTÉ Honors Crabtree

President Peter Mole has announced the award of the coveted Progress Medal of the Society of Motion Picture and Television Engineers to John I. Crabtree, FPSA, of the Kodak Research Laboratories. The award is made each year to an individual who has contributed by research, invention or development to a significant advance in motion picture technology.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 38, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

PSA Journal published monthly at Orange, Conn. for October, 1952.  
1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Photographic Society of America, Inc., 2005 Walnut St., Phila. 3, Pa.; Editor, Don Bennett, 28 Leonard St., Stamford, Conn.  
2. The owner is: (If owned by a corporation, its

name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given. Photographic Society of America, Inc., 2005 Walnut St., Phila. 3, Pa.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Don Bennett, Editor  
Sworn to and subscribed before me this 24th day of September, 1952.  
(Seal) Jacob Levine, Notary Public  
(My commission expires April, 1954)

## PSA MEMBERSHIP SUPPLIES

Every PSAer will want to wear the insignia of the Society in one of the available forms . . . the buttons, whether alone or on the tie bar or chain, are of rolled gold with enamel filling. The Supply Department also has electros of the insignia in sizes from 1/2" to 1 1/2" for use in printing your personal letterheads, print labels, etc.

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# PICTURE OF THE MONTH, AUGUST



Cold and Windy

Second Place, Class 2

C. A. Sweet



Jacquith

Erma R. Dewitt  
First Place, Class 4



Abstract-Futility

Harold W. Hively  
First Place, Class 8

Class	Place	Title	Entrant	Points
1.	1st	Storm Clouds in the Tetons	F. L. Purrington	5.1
	2nd	Dave's Work Done	H. B. Watt	3.1
	H.M.	A Glance at the Headlines	Caryl R. Firth, APSA	1.1
	H.M.	Above the Clouds	Tom Firth, APSA	1.1
	H.M.	Lines—Black—White	Mortimer Friedman	1.1
	H.M.	Soft	Duane Litwiler	0.0
	H.M.	Verticals	Duane Litwiler	0.0
	H.M.	Painting by J. Frost	Edith Royky, APSA	1.1
	H.M.	Operation Blast Furnace	Doris M. Weber, FPSA, ARPS	1.1
	H.M.	Silk Robe	Charles H. Walter	1.1
2.	1st	Morning Fog	Anders Sten	5.1



Rock Dance

First Place, Class 3

Wong Chi

	2nd	Cold and Windy	C. A. Sweet	3.1
	H.M.	La Swan	L. D. Hanson, APSA	1.1
	H.M.	Kidd Leader	O. F. Metz	1.1
	H.M.	Party Set	Marion W. Tibbitts	1.1
3.	1st	Rock Dance	Wong Chi	5.1
	2nd	Northern Beaches	Ira S. Dole	0.0
	H.M.	Final Test	Henry Lee	1.1
	H.M.	Sentinel	Dan F. Leung	1.1
4.	1st	Jacquith	Erma R. DeWitt	5.1
	2nd	Mother Does Lace	Anders Sten	0.0
	H.M.	Overseer	Shankaral Davay	1.1
	H.M.	Carlotta	Walter E. Harvey	1.1
	H.M.	Self Portrait	Dr. L. W. Schmidt, FPSA	1.1
5.	1st	Fair Time	N. Zelinka	3.1
6.	1st	Query	Ira S. Dole	5.1
	2nd	American Prince	George J. Munz	3.1
	H.M.	Oystering	Tom Firth, APSA	0.0
	H.M.	Lone Gull	Harvey V. Fondiller	1.1



Query

First Place, Class 6

Ira S. Dole

PSA JOURNAL



Fair Time N. Zelinka  
First Place, Class 8

H.M. Juniper	Segment	John Tellalaha	2.1
H.M. Etude		John H. White	2.1

#### CUMULATIVE SCORES THROUGH AUGUST, 1952

Super	31.7	Leung	12.4	Brown	8.4
Laminum	21.8	W. Lee	11.6	Lane	8.4
Foodiller	21.6	Hatchinson	10.8	McLaughlin	8.4
DeWitt	20.8	Davay	10.7	Middleton	8.4
Buxton	20.7	Foss	10.7	Ensenberger	8.2
Friedman	15.8	Scobfield	10.7	Dietze	7.8
H. Lee	14.6	Parrington	9.6	Ellis	6.6
Tibbitts	14.6	Wanser	9.4	Hall	6.6
Muns	12.8	Watt	9.3	Wey	6.6
Royko	12.5	Wong Chi	8.5	Sorbye	6.5

#### LEADING PICTORIAL PORTFOLIOS

41-34.6	25-20.4	44-13.1	36-9.5	8-6.5
19-25.8	10-19.4	20-12.9	3-9.4	9-6.3
33-22.6	2-18.0	31-12.5	57-9.4	40-6.2
55-21.8	49-14.6	27-12.2	39-7.7	29-5.6
7-21.1	13-13.9	38-11.0	52-6.9	16-5.3

#### LEADING PORTRAIT PORTFOLIOS

1-25.4	7-11.0	15-9.6	14-6.4	4-4.0
8-14.6	16-10.9	2-6.8	5-5.1	9-3.1

#### JUDGES

Classes	Alfred A. DeLardi, FPSA,	Philadelphia, Pa.
1-3	FRPS	Dumont, N. J.
Classes	Hans Kadon, FPSA, FRPS	Dumont, N. J.
4-5	Maurice H. Louis, AFSA	New York, N. Y.
Class 6	Harry R. Reich, AFSA	N. Tonawanda, N. Y.
Class 8	Frederick W. Fix, Jr., AFSA	Chicago, Ill.



Mother Does Love Anders Sten  
Second Place, Class 4

#### FLASH FLASH FLASH FLASH FLASH FLASH

Your prints in the Picture of the Month books at the Convention created something of a sensation, and things began developing, but fast!

A number of Camera Club Presidents who were present were called to a special meeting where they were asked, "What can PSA do for your Clubs that is not already being done?"

One answer: "WE WANT THE PICTURE OF THE MONTH PRINTS TO SHOW OUR MEMBERS!"

You were promised that your point-winning pictures would be circulated where they would do the most good for your fellow members, and here is how the promise is being fulfilled:

The books already completed and, a new one each month, are being shipped to Phil Maples, Director of the Recorded Lecture Program. The prints will be discussed by the top Commentators of the United States, recorded on tape, and the complete package, a book and the recorded commentary, will be sent as a Program to PSA affiliated Camera Clubs in the United States and Canada.

Maybe your own Club will want one or more of these Programs, but be patient, folks, to do a really bang-up job of recording takes time, and there will be things your Club must do to get them. Watch the PSA Journal for full information from Phil Maples when the Programs are ready to be circulated.

In the meantime, all of us have things to do.

The books must be better and better from month to month, and the only way in which this can be accomplished is for more and more of you to send better and better pictures. This is your Activity, a way in which you can help other people enjoy good pictures, and it is up to you to get behind things and push. Send us your own prints, bring pressure on the Commentator of your Portfolio to show you by his own example that he is worthy of being your Commentator, and give the best photographers in your Club a few gentle hints with a baseball bat to send in some of their best. Then, and only then, the PSA will be able to produce Programs for your Camera Club that will be tops in quality and value. Come on folks, let's go!

#### REMARKS

Some of your packages, even by first class mail, have taken six days to get from Chicago to Philadelphia, and other Cities are even worse. Unless you send your package early in the month there is no guarantee that it will arrive in time for judging your pictures during the same month, and it may be necessary to hold them over for the following month. A word to the wise should be sufficient, or is it?

JOHN R. HOGAN, Chairman.

## NEW MEMBERS

August, 1952

(Many of the new members listed below joined during the New York Convention. Some were sponsored by individuals, some by the New York Convention Membership Committee under the leadership of Al Schwartz. The latter are indicated by "CMC" in the sponsor column.)

New Member	Sponsor
Miss Ethel V. Aves, Chicago, Ill.	CMC
Charles G. Barkley, Greenwich, Conn.	CT CMC
Thomas H. Barkley, New Eagle, Pa.	CMC
M.	H. D. Sheldon
Clarence H. Baum, Danville, Ill.	CV-J. W. Dousher
Joseph A. Bell, Philadelphia, Pa.	M.C.
William C. Bennett, Delmar, N. Y.	CMC
C.	A. C. Schwartz
Ricardo H. Berger, Brazil	T. J. Farkas
James L. Berry, New York, N. Y.	CMT-CMC
W. H. Bescker, San Jose, Calif.	CMC
M.	F. Quellmaier, Jr.
Frederick D. Black, Bogota, N. J.	CP-G. J. Munn
L. Boonern, Bangkok, Thailand	CF-CMC
John R. Brinkley, Austin, Tex.	CP-M.C.
Paul R. Brown, W. Bridgewater, Mass.	CMC
NP	J. M. Link
Lowell K. Brown, Ponca City, Okla.	JT-M.C.
Frederic J. Bruce, New York, N. Y.	J-M.C.
Sydney Brumberger, Lawrence, L. I.	MS-CMC
Miss Carole Bruner, Brooklyn, N. Y.	JP-CMC
L. E. Buck, Jr., Cape May, N. J.	CMC
JPT	E. B. Whitcomb
Earl J. Buhn, Granville, Ill.	CMC
CPJ	F. A. Fassbender
Mrs. Core T. Burgess, Geneva, O.	F-H. L. Gibson
A. L. Burke, Washington, D. C.	F-M.C.
Mrs. Charles T. Butler, Ojai, Calif.	C-CMC
Robert Carmona, San Diego, Calif.	F-W. E. Harvey
D. S. Champlain, Arcadia, Calif.	MPT-C. Inskeep
Fernando Chaves, San Jose, C. R.	CMC
F	Dr. E. A. de Varona
Joseph Charamonte, Riverdale, Conn.	F-CMC
Court Chick, Jr., Palmerston, Ont.	I-M.C.
J. J. Ciolek, New York, N. Y.	CTM-M.C.
Leo J. Coffey, Hastings, Neb.	P-M.C.
Paul Condo, Astoria, L. I.	C-M.C.
William C. Coughlin, Keene Valley, N. Y.	CMC
F	G. Broad
Don A. Crawford, Jr., Scarsdale, N. Y.	CJP-CMC
Henry L. Dainst, Washington, D. C.	C-CMC
Ralph A. Davis, Brooklyn, N. Y.	F-CMC
David Dean, New Rochelle, N. Y.	CT-CMC
Frederick E. Delany, Jr., Hartford, Conn.	CP-M.C.
Dr. Jon. Donfield, ARPS, East London, S. Africa	Dr. A. D. Besserman
Edward T. Deskevica, Phila., Pa.	C-M.C.

## VOTE

For what you like, tolerate and dislike in your PSA Journal. Use this ballot . . . mark the things you like in the "Y" column after each item, the things you're a little "maybe" about in the "??" column, and the things you just can't put up with in the "N" for NO column. Then send your ballot to PSA Journal, 28 Leonard St., Stamford, Conn.

	Y	??	N		Y	??	N		Y	??	N
President Reports	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Pictorial Digest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Book Reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New Aids for Picture Making	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Color Division News	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	PSA Personalities (profiles)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Deedlin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Technical Division News	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Table of Contents on cover	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In the Foreign Press	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Stereo Division News	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
News of PSA and PSAs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Stereo Column (not in this issue)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Fill in your likes and hates:			
San Diego Town Meeting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Photo-Journalism Division News	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Johnny Appleseed's Mail Bag	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Nature Division News	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Modern Lens Design—Back	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Nature Picture Division News (not in)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Color Prints Direct—Kane	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Personalities (News about people)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Springtime on the Desert—Adams	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Maybe You'll Like—	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Home Movie Stories Are Easy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Trading Post	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tuttle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Picture of the Month	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Who's Who in Pictorial Photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Camera Club Manual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Comments on Baltimore	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Camera Club News Column (new this issue)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Journal Workshop—Mailor—Reich	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	New Members	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Journal Workshop—Proof Sheets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Salon Calendar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hall	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Coming Color Exhibitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Journal Workshop—Darkroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>								
Fought	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>								

November 1952

**New Member**  
 E. Diermeier, L. E. City, N. Y., *IT*—M.C.  
 John W. Dressler, Montclair, N. J., *CJT-H*, D. Sheldon  
 Donald A. Erickson, Renton, Wash., *JP*—M.C.  
 William F. Falconer, Flint, Mich., *C*—M.C.  
 Jorge Alberto Faria, Brazil—R. H. Berger  
 Chas. S. Ferguson, Kirkwood, Pa., *J*—M.C.  
 Len Fennemeyer, New York, N. Y., *P*—M.C.  
 Sidney Fichtelberg, Bronx, N. Y., *S*—M.C.  
 Maxwell B. Fields, Great Neck, N. Y., *C*—R. J. Goldman  
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 K. A. Ford, Glenview, Ill., *MJT*—M.C.  
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 Richard E. Goody, Cape, Mich., *CJNP*—M.C.  
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**New Member**  
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 Cy Plotkin, Monticello, N. Y., *CP*—N. H. Plotkin  
 Henry W. Proper, New York, N. Y., *C*—M.C.  
 Capt. Robt. S. Quakenbush, Jr., USN, Norfolk, Va., *T*—M.C.  
 Stanley Rakowski, Seattle, Wash., *P*—C. T. Atai  
 Floyd A. Ramsdell, Worcester, Mass., *S*—C. Roshier  
 J. W. Ramsey, Houston, Tex., *CMJT*—M.C.  
 Charles T. Rawlings, Plymouth, Ind., *CN*—M.C.  
 Carl W. Reed, Wilmington, Calif., *CJNPT*—J. Hiatt  
 Henry W. Remington, Jr., Millbrook, N. Y., *CJ*—M.C.  
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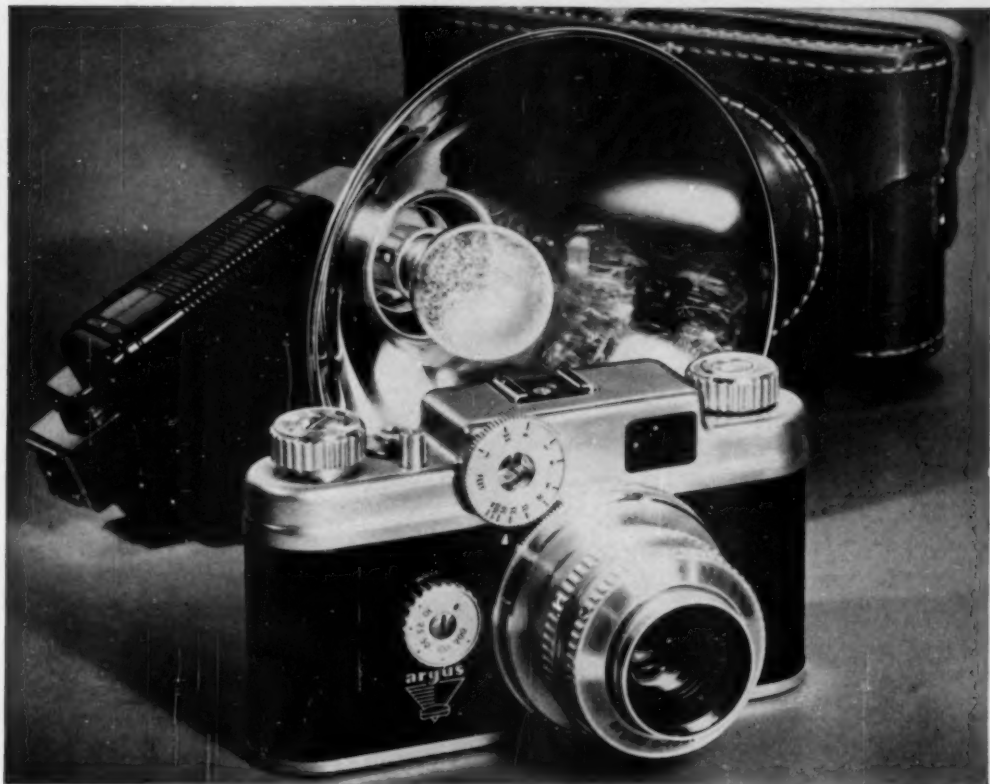
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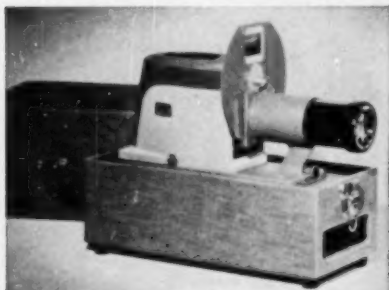
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